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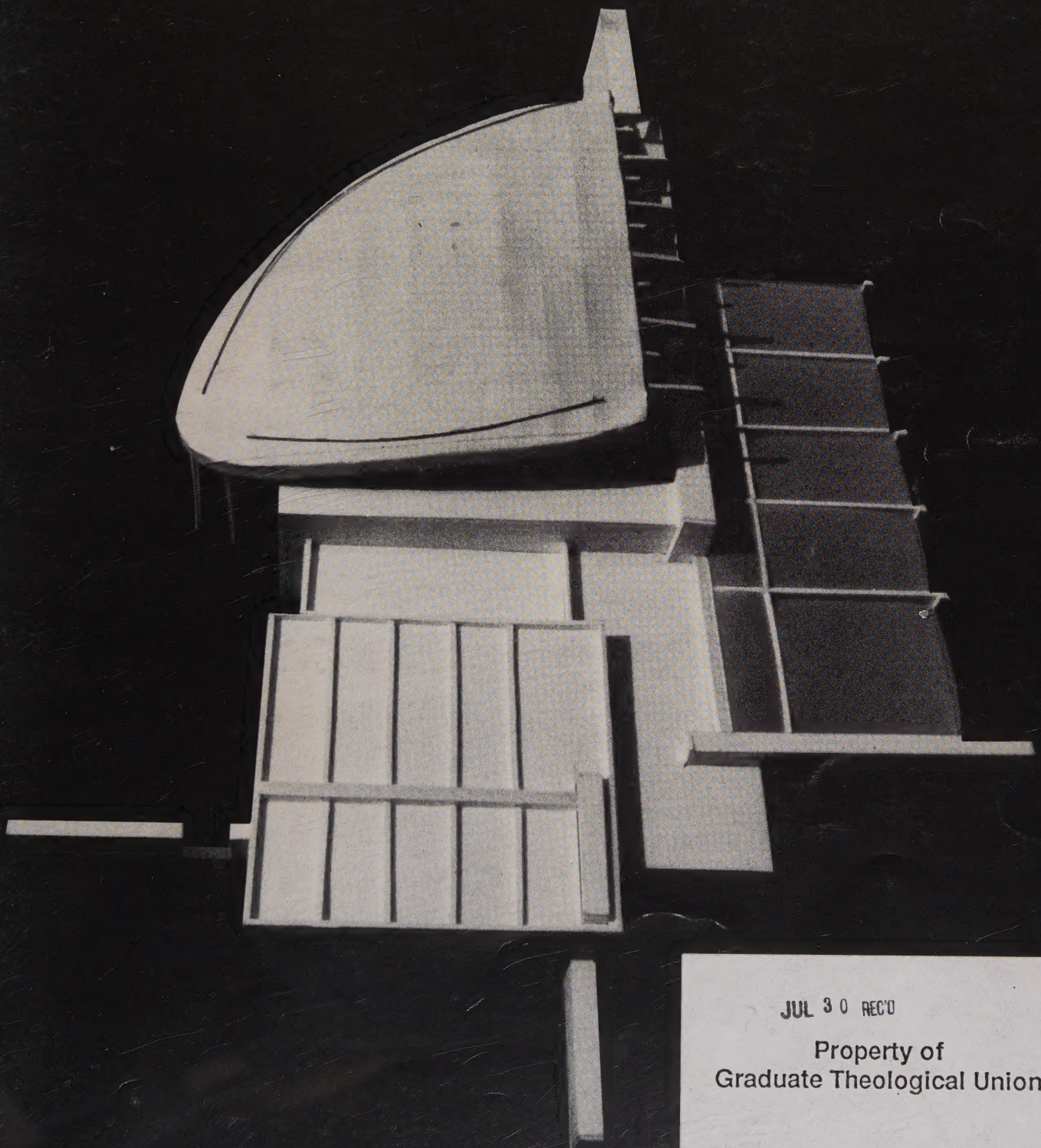

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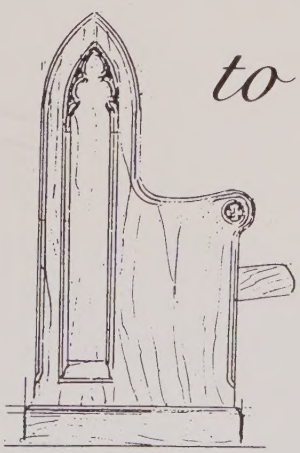

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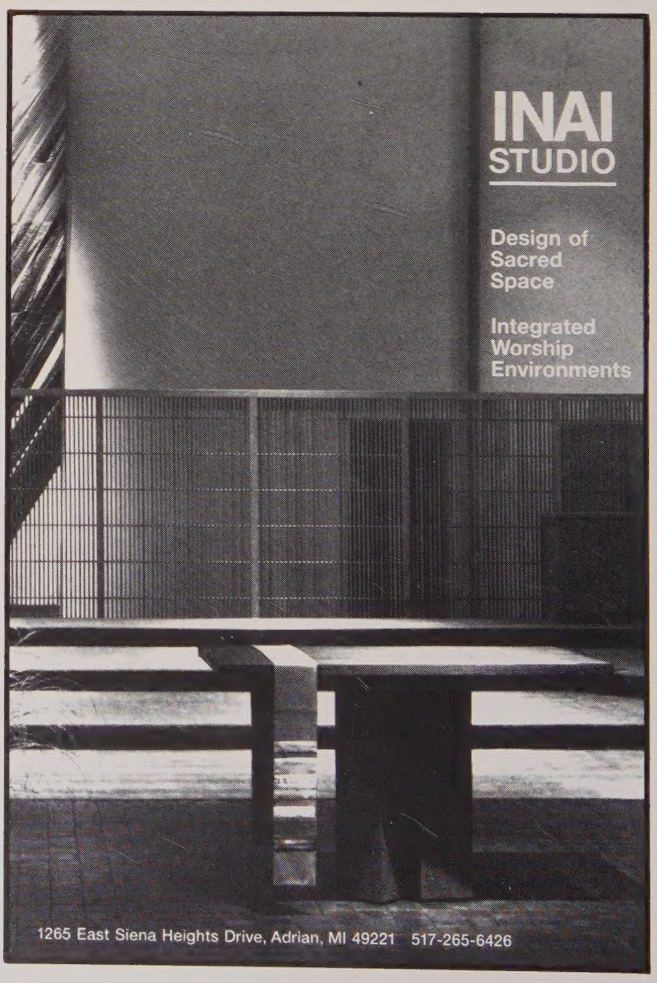

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 x 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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ABOUT THE COVER

The cover shows the winning model for a college spiritual center by Robert Mencarini, a student in the School of Architecture, Roger Williams University, Bristol, R.I. His work was completed as part three of a one-semester design studio course entitled, "The Spiritual in Architecture." (See article on page 22.)

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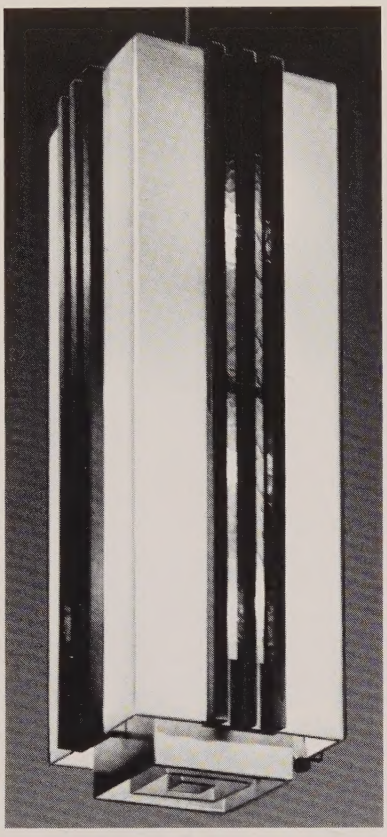

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Notes & Comments

A Much Needed Center

Marilyn J. Chiat and Carol Frenning, architectural historians, were the founders and now the co-directors of The Center for the Documentation and Preservation of Places of Worship in Minneapolis. They developed a methodology for documenting places of worship and received the first Annual Model Initiative Award from Partners for Sacred Places. The Center responds to the public's request for programs and fulfills community needs in three specific areas: Education, Preservation and Documentation. It is an affiliate of the National Conference of Christians and Jews. For further information: The Center (etc.), 100 N. Sixth St., #531 B, Minneapolis, MN 55403, (612) 333-5365. (Hopefully other cities and regions may be interested in establishing Centers.)

Translated into the New

An old tradition of walking through a symbolic labyrinth has been revived by the Rev. Lauren Artress, Canon for Special Ministries of Grace Cathedral in San Francisco. Such a labyrinth was built into the stone floor of Chartres Cathedral and used as a part of the mystical training for Benedictine monks. The symbol has been used as a sacred design, a type of mandala in many cultures from the Minoans of Crete to the Hopi indians of the American Southwest. Walking the labyrinth is thought to symbolize the individual and group journey and to hopefully reclaim the art of pilgrimage. Since few labyrinths are set in stone today, a large painted canvas is used and it is hoped that the symbol will experience a revival in art and architecture.

Educational Note

Tufts University in Medford, Mass., was one of the first on the forefront of a movement to introduce survey courses that will incorporate non-Western themes and cultures. Called "World Civilizations," the course will be distinctive in three ways: it is required of all freshmen; taught by teachers from several departments; and multicultural in plan.

Living Testimony

The Bahai World Congress, which met recently in New York City with 30,000 members from more than 180 countries, celebrated its extraordinary cultural and ethnic diversity. It believes that global interdependence and multiculturalism are two of the most important trends of this century, and hopes that the Congress proved a living testimony. The Roll Call of Nations included representatives of over 2,100 tribal, ethnic and racial groups. Much of the program was devoted to cultural and artistic events in the arts.

Post Glasnost

It has been commonplace in Russia now for cathedrals and churches to be returned to religious use, but it came as a surprise when people saw a new church rising within the walls of Metalstroika prison. Inmates volunteered to build the church as a part of a prison ministry by students from St. Petersburg Theological Academy, under the leadership of Ben Taylor, a Protestant mission intern from Indianapolis. (From the Orthodox Church newsletter).

An Institute for Liturgical Consultants

In July of 1989 the Office of Divine Worship, Archdiocese of Chicago, and the Catholic Union convened the first session of the Institute for Liturgical Consultants. The program goal was to prepare and certify individuals in the theoretical and practical skills needed to enable a faith community, its architect, and tradespeople to successfully renovate or build a worship space.

Although most dioceses require that a liturgical consultant be retained by parishes in the process of building or renovation, there were too few actually qualified to do this work.

Designed around a two-year calendar, the program involves two short summer sessions and two year-long projects. Areas of study include: liturgy, architecture/space, and the complicated process of developing a project with a congregation. The course work was presented by the Chicago Theological Union staff and visiting lecturers that included Marchita Mauk, Herb Anderson, John Vosen, Robert Rambusch, Frank Quinn, Edward Sovik, Edward Foley and Robert Harmon.

Initial publicity about the course brought a flood of applications, but eventually 27 candidates were chosen from diverse fields: priests, brothers, sisters, laypeople, teachers, artists, designers and architects. Despite differences in personal experience, the group fused well and many friendships were made. Fourteen of the original candidates completed certification and have official recognition. The second class numbers 19, and in their second year will be assigned graduates of the first class as mentors.

For information contact: The Rev. Gill Ostdiek, O.F.M., 5401 South Cornall Ave., Chicago, IL 60615.

(This report was given by E.J. Potente, Vice President of The Studios of Potente, Inc. in Kenosha, WI, and a graduate of the first class for liturgical consultants.)

New Hope

Editor Deborah K. Dietsch reports in *Architecture* magazine (Feb. '93) that President Clinton, who has lived in two houses designed by AIA Gold Medalist Fay Jones, has made an effort to boost the arts within state agencies and schools. He met in December with a group of designers including architect Max Bond and Maya Lin, designer of the Vietnam Memorial, to discuss the relationship between design and economic competitiveness.

Resources

Places is the name of a quarterly journal of environmental design, issued to provide a non-commercial forum in this field. The latest special issue is on historic preservation *around the world*. For information write: The Design History Foundation, P.O. Box 1897, Lawrence, KS 66044-8897.

Partners for Sacred Places (1616 Walnut St., #2310, Philadelphia, PA 19103) recently has published A *Complete Guide to Capital Campaigns for Historic Churches and Synagogues*. It provides counsel and assistance from the first step through the day of completion, and is written for those who may not be experienced in fund raising.

A *Building and Renovation Kit for Catholic Worship* is available from Liturgy Training Publications, 1800 No. Hermitage Ave., Chicago, IL 60622-1101. The kit contains all pertinent documentation on worship space since Vatican II, including the full text of *Environment and Art in Catholic Worship*. □

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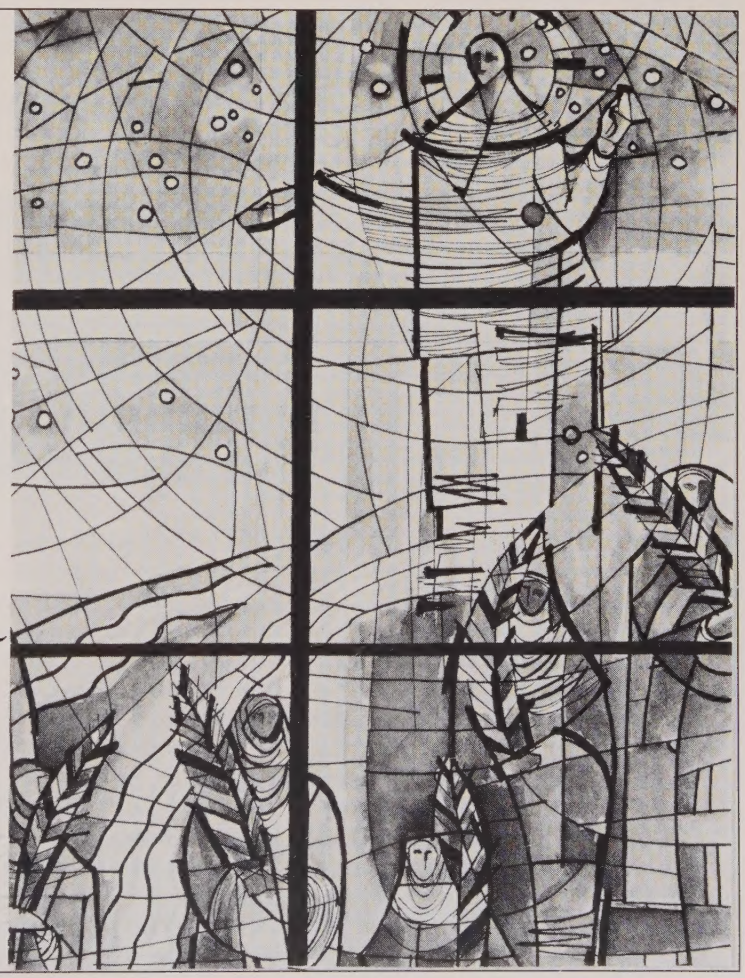
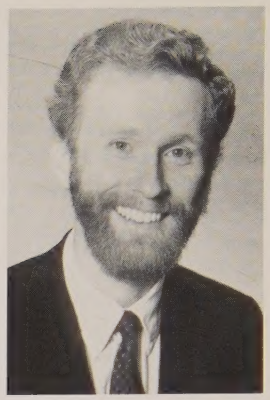


TOWARD A MULTICULTURAL ARCHITECTURE



By *Thomas Fisher*

Where should architecture be headed in the next few decades? That question is impossible to answer without first asking where our culture should be headed—precisely the question too many of us, in this Post-Modern era, have been unwilling to raise. Our best thinkers seem to prefer nostalgia, irony, or obfuscation to addressing the real problems of our culture. And our best politicians seem to focus on the symptoms of our society's illness—crime, unemployment, drug abuse—rather than deal with the underlying causes. Ultimately the ineffectualness of our leaders is itself a symptom of what may best be described as a kind of cultural fatigue—the ecological, ideological, and political exhaustion of the West. The decline of the West is not a new idea, but it has too often been seen as a catastrophe, portending another Dark Age. What that argument overlooks are the opportunities inherent in such a cultural transition, opportunities that I believe will greatly benefit architecture and yet dramatically alter its course over the next several decades.

One way to think of this transition is as the end of the modern age born during the Renaissance. Four hundred years after Francis Bacon envisioned a world dominated by science and technology, we are witnessing the effects of his utopia in the massive damage we have inflicted upon the environment: global warming, ozone depletion, polluted food, water, and air. Some 450 years after capitalist merchants and humanist scholars joined in the elevation of individualism, materialism, and secularism, we are watching a worldwide revival of religion and a growing sense of the emptiness of consumer culture. Five hundred years after Columbus landed in the "New World," inaugurating the age of empire and some of the most bloody, repressive, and imperialistic centuries humankind has ever known, the West as a whole is finally recognizing the value of the non-Western cultures we have tried, for so long, to destroy.

The challenge to architects...should be to make this dawning multicultural world concrete.

Such long-term change may seem far removed from the problems of architecture, but it is not. In fact, architecture carries much of the burden of our cultural exhaustion—the rising crime rates that turn buildings into fortresses, the declining standard of living that translates into shoddy construction and shrinking personal space, the widening gap between wealth and poverty that finds an apt symbol in the empty office towers and overcrowded homeless shelters of our cities.

At the same time, our culture is looking to architecture for direction—mostly in vain. On one side stand a few architects promoting "undecidability," as if we can eliminate the problem of directionlessness by simply calling it a virtue. On the other side stands a number of architects rummaging through certainties from the past in search of answers. Some have come up with the old authorities of Classicism or high-style Modernism, without asking what that means at a time when most people are ignorant of Classical culture and often are repelled by Modern architecture. Others have found comfort in creating their own highly personal aesthetics, without seeing that such individualism, disconnected from any tradition, has helped bring the West to its current crisis. Still others have forged a new orthodoxy out of unorthodox, fragmented forms, without acknowledging that this latter-day Romantic Rebellion absolutely depends upon the continuation of the status quo to give it meaning. All of these architectural "positions" amount, in the end, to variations of the same theme—formalism—which has always been a generous refuge when we had not the faintest idea what to do next.

If architecture is to help form the new culture now being born, we must begin to grapple with the changes happening around us—of which multiculturalism may be the most important. I hesitate to use the word that on college campuses has become a weapon to quash free speech and heighten tensions among people. But rightly considered, multiculturalism represents a huge and generally healthy change: rather than attempt to make other cultures over into our image (whether with an army or with mass-produced products and media), we in the West are beginning to see that those cul-

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THOMAS FISHER *is Executive Editor of* Progressive Architecture *and served as a member of* IFRAA's 1992 *International Architectural Design Awards jury.* *This article originally appeared in* Progressive Architecture *in June 1992 and is reprinted with permission.*

tures have much to teach us. We are doing so not out of the goodness of our hearts, for there is little enough of that, but because we have no choice. The West is becoming increasingly multicultural: in many American cities, for example, "minorities" are now the majority, and so we must adapt.

The native cultures of Africa and America, for instance, offer innumerable examples of how people can live an environmentally sustainable existence in structures that use locally available materials and that are well adapted to the climate. The ancient Islamic and Chinese cultures suggest several ways in which people can coexist in cities, achieving an integration of living and working, family and neighborhood, rich and poor. And traditional Hindu and Buddhist cultures provide powerful alternatives to our own materialistic obsessions. Recognizing that we can learn from these non-Western cultures does not mean that we must discard our own: its principles of democracy, equality, and freedom of speech and thought have been an invaluable gift to the world. It simply means that the West can no longer survive without these other cultures, just as we can no longer survive without rain forests or ozone in our atmosphere.

The challenge to architects, now that the madness of the 1980s—that last gasp of Western machismo—is over, should be to make this dawning multicultural world concrete, to give it form and substance for all to see. Such an architecture will not look like that produced by any one of these cultures: we cannot house our populations in adobe villages or in nomadic tents any more than we can house them in Classical villas. A multicultural architecture would, instead, be one in which the ideas and traditions of other people would be abstracted and then applied to our own situation. For example, at a time when zoning codes in the West are becoming more prescriptive, what can we learn from Islamic cities, where a coherent urban fabric grew out of a few simple rules regarding privacy, accessibility, and access to light and air? Or, at a time when metropolitan areas in the West grow ever larger and more environmentally destructive, what might we learn from native American cultures, whose villages had a density and spacing attuned to what the surrounding land could support with food and resources? Other cultures, in short, can give us a renewed sense of public life, of being responsible for ourselves, our environment, our communities and institutions. And architecture, as the most public of the arts, can thrive in such a setting.

Finding the appropriate forms for this multicultural world will be no easy task, in part because there are so few precedents. Yet we succeeded once before in a similar situation. Architects took the lead in shaping the new world that arose during the Renaissance, and now, as we watch that world subside, it is time for us to do so again. □

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THE NEED TO RESPOND

By Mark Alden Branch

Religion isn't dead, and neither is religious architecture, but both face the need to respond to a changing world.

Over the last 20 years, people in both the religious and the architectural communities have begun to grumble about the state of religious architecture. Social changes and liberalization in Christian and Jewish denominations have led, some say, to an architecture that takes great care to emphasize the secular and communal aspects of religion, but fails to celebrate the transcendent nature of God. Such a shift in emphasis should not necessarily result in lesser architecture—a celebration of community ought to be a rich subject for an architect—but too often, new churches fail to inspire, whether because of the architect's failure to meet the design challenge, budget constraints, divisive building committees, or an unclear definition on the part of a church as to what it wants to be. Architects and congregations are dealing with these problems in several different ways; these range from traditional plans and images, to hybrid efforts, to abstract designs that call on light and space—not traditional forms or iconography—to achieve a transcendent presence.

The Christian church began to shake itself up in the 1950s, when people such as liturgical consultant Frank Kasmarczyk began considering ways the church could better serve its members as a community, rather than as individual worshippers under the guidance of the church hierarchy. Some of Kazmarczyk's innovations—a centrally oriented "community" seating arrangement around the altar, a large secular gathering space outside the sanctuary, less formal areas for confession, among others—were adopted as policy by the Catholic Church under the Vatican II conference, and the ideas also spread to other denominations. This was true especially in the 1960s, when social and political upheaval made the authoritarian nature of the church seem dated.

Churches are becoming more ecumenical, but having to respond to the demand by younger recruits for an air of transcendence and spirituality.

One of the most significant of these changes, architecturally, was the advent of the community seating arrangement. While not without precedent in early Christian and Reformation tradition, the arrangement challenged the basic Basilican form that was common among Catholic and most mainline Protestant churches. Community seating is now the rule rather than the exception in new churches and with it has come the need to endow the new plan configurations (usually fan shapes, squares, or rectangles with the altar on the short axis) with a "churchlike" quality. In many congregations, there is a conflict between the desire for community seating and the desire for traditional features such as a long aisle for processions.

Most of the churches...are liturgically based. This is not entirely coincidence; liturgically based churches (Catholic, Episcopal, Lutheran, and Orthodox, for example, as opposed to more word-based Protestant denominations) tend to place more importance on buildings, since physical procession and physical elements are a large part of their service. Word-based churches lean philosophically toward more utilitarian structures, and it is rare that significant architectural content is found in their new buildings.

The biggest growing sector of organized religion in America, the loosely affiliated or non-denominational evangelical Christian church, favors large, arena-like auditoriums of little architectural distinction.

Where the church is going in the future is an issue that poses a challenge for architects. Betty Meyer, editor of the magazine *Faith & Form*, sees churches becoming more ecumenical (Christian and Jewish worship services seem to be moving ever closer), but having to respond to the demand by younger recruits for an air of transcendence and spirituality. Accomplishing the latter without falling back on traditional iconography (which would be inappropriate for an inclusive church), Meyer believes, is what religion and architects are going to have to do. □

MARK ALDEN BRANCH *is a senior editor for* Progressive Architecture, *and covers* News and Features. *This article originally appeared in* Progressive Architecture *in December* 1990 *and is reprinted with permission.*

THE ARCHITECTURE OF *MA*: TOWARD AN ARCHITECTURAL THEOLOGY IN JAPAN

By *Richard* B. *Pilgrim*

Getting right to the point, an "architectural theology" is one which "reads" architecture for its transparency to the Spirit—a transparency which, like a two-way street, both symbolically points beyond itself to religious or spiritual meanings and experientially embodies or evokes the Spirit itself.

Transparencies are, as we know, often opaque, and spiritual transparencies are only doubly so since they are for "seeing through a glass darkly" toward a spirit normally resisting human expression. Theologies, of course, can often only compound the problem since they are at least once or twice removed from the immediacy of the Spirit itself.

These intrinsic ambiguities and complexities are multiplied in the act of "reading" the architecture of other cultures—not only because "other" cultures are usually other to the reader, but because cultural/historical complexities enter in. Any attempt, therefore, to generalize about the Spirit and its modes of architectural transparency—that is, to "read" architecture for its religious or spiritual meaning—is already doomed to some kind of failure in the space and time here available. Cultures and cultural artifacts simply do not lend themselves to monolithic readings, and the spirits of a given culture are more poly- than mono-theistic.

Architectural Ma: simplicity, openings, humility, lightness of being.

The situation in Japan on this score is no different than in other complex cultures where there are not only internal complexities and contradictions but also the influences of other cultures on notions of the spirit and architectural form. To focus on *ma* ("interstice," "interval," "between"), for example, is to feature only one part of the Japanese tradition to the exclusion of others that may be equally important or interesting.

Contrasted to *ma* for example, an architecture of *oku* ("depth") would draw one into the inner depths behind or beyond the surfaces. The spirituality of *ma*, however, points to a depth *on* the surface which does not draw us deeper inside but stops us in our tracks as it were. That is, it creates a suspended animation or palpable Presence within a non-ego (non

RICHARD PILGRIM *is on the faculty of Syracuse University in the Department of Religion. His work in the history of religions both here and abroad is impressive, and has appeared in many publications. His lecture in Chicago at* IFRAA's *National Meeting met with such an enthusiastic response that it appears here with his permission for all our readers.*

subject/object) moment. The transparencies of *ma* open us up rather than draw us back within or beyond—perhaps in some sense like "be still and know that I am the Lord."

This *ma* is a religio-aesthetic category, as will become evident in what follows. While the word itself has wide-ranging non-religious meanings as well, its profound religio-aesthetic meaning is present in sophisticated Japanese understandings of artistic and religious (Shinto, Buddhist) ideals. A contemporary landscape painter, for example, has indicated in private interview that *ma* is a "very difficult" but "extremely important" idea attempting to name the very essence of the artistic ideal. It is not, however, something the Japanese speak about very much, he added.

It is a very specific meaning of *ma* that we are interested in, therefore—one that implies both an understanding of Shinto and Buddhist contributions to a notion of spirit in Japan, and one that gets translated into specific kinds of architectural (and artistic) forms, surfaces and transparencies. However, since space limitations here discourage a deeper analysis of the Shinto and Buddhist contributions, we can only suggest those contributions and move on:

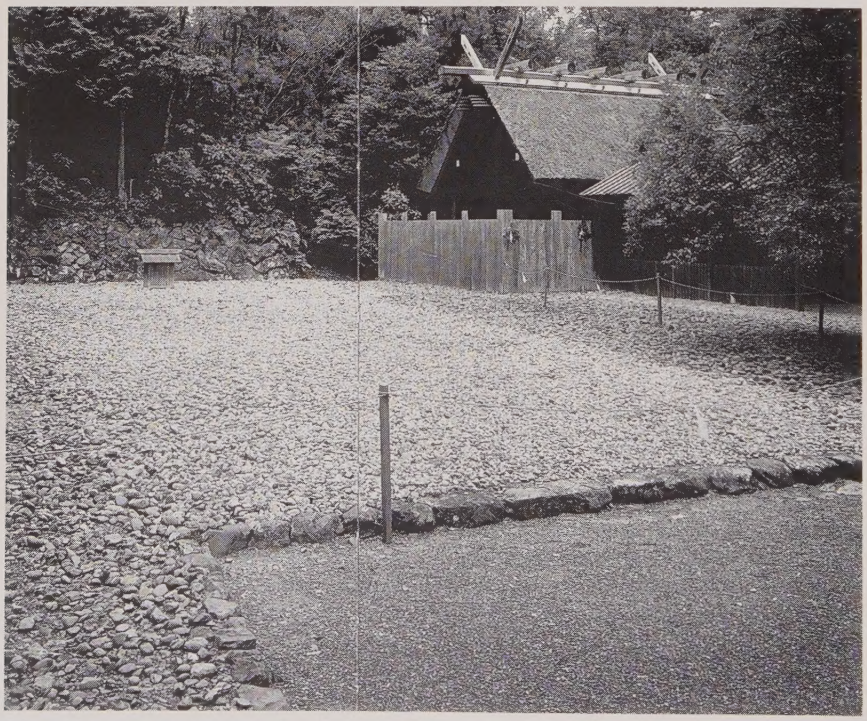
In Shinto, briefly, the emphasis is on feeling and honoring the presence of *kami* (gods, spirits). Such an immediately experienced presencing of the spirit depends on a number of things, including—on the one hand—the readiness and willingness of the experiencer to let go of the analytic, watching mind, to be attentive without being fixed, to wait in sensual openness, to empty the objectifying self into the moment; and—on the other hand—the ability of the architectural forms to be transparent to something other than themselves—in this case to a spiritual depth on the surface. The poetic Shinto gods cannot, after all, be fixed in time or space but can only be momentarily glimpsed or sensed as they pass through the pregnant intervals. It is as Anne Dillard says in *Pilgrim at Tinker Creek*:

> The gaps are the things. The gaps are the spirit's one home, the altitudes and latitudes so dazzlingly spare and clean that the spirit can discover itself for the first time like a once-blind man unbound. The gaps are the clefts in the rock where you cower to see the back parts of God; they are the fissures between mountains and cells the wind lances through, the icy narrowing fiords splitting the cliffs of mystery. Go up into gaps. If you find them; they will shift and vanish too. Stalk the gaps. Squeak into a gap in the soil, turn, unlock—more than a maple—a universe.[1]

Dillard expresses a Shinto *ma*, here, if anyone does! The atmosphere of *kami* is dependent on proper gaps (*ma*) and a proper attitude of openness and heightened awareness—all within the context of conducive architectural transparencies and surfaces. The characteristic of such transparencies will be discussed below, but for the moment they may be said to form a "morphology of clouds."[2]

Buddhism similarly affirms a Nothing or gap/space/interval by which Something is gained. This Nothing is the non-dual awareness of "awakened" (*buddha*), "enlightened" (*bodhi*) human existence—the "Emptiness" (*sunyata, ku*) realization by which liberative, nirvanic, authentic existence opens up even in this very world. Only by emptying ourselves—only by becoming Nothing—can we realize the full Something of our life. The Buddhist Nothing is therefore no merely literal nothing—though literal nothings have been prevalent images of it. It is a pregnant Nothing attempting to name that unnameable "spirit" which is the ultimate ground and basis upon which Buddhism stakes its claim. It is "spirit" not as some objective reality but as the spiritual (transcendent, sacred) realization itself; the goal toward which Buddhism suggests we move in realizing the authenticity of our own existence.

In such a vision of human/world fulfillment, the spiritual depth can *only* be on the surface. Zen says it this way: "Before one understands the Buddha Way, mountains are mountains and waters are waters. As one begins to grasp the Way, mountains are not mountains, and waters are not waters. However, when one truly understands, mountains are mountains and waters are waters. The emptied moment—in all of its rich particularity and diversity—*is* the transcendent sacred depth in which (as the twelfth-century Zen master Dogen says) the whole of being and time is gathered into THIS time-space moment.



Shinto Ma: Open places for the kehai of kami; clarity and simplicity of line in shrine architecture.

MA and its Architectural Transparencies

The religio-aesthetic *ma* that we are concerned with is a sensitivity evoked or expressed by particular transparencies especially within certain Japanese artistic/aesthetic traditions. Its use by some contemporary Japanese architects (e.g., Isozaki Arata) has served to underline their deep commitment to distinctive Japanese traditions, even as they seek to adapt those traditions to contemporary artistic forms. However, one can find it

used in reference to tea ceremony, landscape painting, Nō drama, and a number of other art forms as well.

The Sino-Japanese ideogram used to write "*ma*" is made up of the word for gate surrounding the word for moon or sun. It is as though *ma* were an image and metaphor for those forms (transparences, surfaces) that allow the light of spirit to shine through, and evoke/express a depth on the surface. A couple of examples from some other arts may be useful in setting the stage for understanding the kinds of surfaces that evoke *ma* or provide transparencies to it.[3] The best of the *haiku* tradition is certainly a case in point, and the following famous poem by its primary exponent Matsuo Basho (1644-1694) is a good example:

Old pond!
Frog jumps in..
Sound of water.

Properly read and heard (or even written and seen in the original), this poem splashes within a kind of eternal now of suspended space-time continuums and evokes the sense of *ma* as a depth on the surface. It is the non-ego perspective at work, and there is no "I" in the poem or (ideally) in the hearer/reader. The poem itself—its brevity, its gaps, its non-narrativity, its images, its constructions—all exemplify a "lightness of being," a profound simplicity, a surface allowing of depth.

Similarly, in the traditional ideas of performance in the Nō theater it is said that those moments in the drama where sound and action are suspended—those intervals (*ma*) of "no action"—are the most profound and aesthetically moving. They become that way not only by being set up through the highly refined and stylized gestures or "surfaces" which precede and follow them, but by what the tradition calls the actor's spiritual/mental power (*shinriki*)—a power dependent, in turn, on the actor's ability to be in a state of "no mind" (*mushin*).

Here again, the particular construction of the surfaces is crucial to the evocation of *ma*: mental/spiritual attitudes of religio-aesthetic sort, impeccable gestural forms, ritualized styles in sound and movement, and sensitivity to the gaps.

The traditional "splashed ink" style of painting and calligraphy is still another case in point. Especially in the landscape paintings influenced by Taoism and Zen in China and Japan, the dimension of depth *behind* the surface is missing since the depth of the work is *on* the surface.

Gossamer Gates. Fragile, emptied strength, deconstructed boundaries.

Those surfaces are as much interested in the Nothings as in the Somethings, and an insubstantial or ephemeral form frames and highlights a vast Emptiness.

The architecture of *ma* must have, like the landscape painting, lightness of being, utter simplicity, impeccable form, and significant Nothings. Like bamboo it must be strong and flexible yet somehow insubstantial and hollow. Like clouds (the fleecy, white kind) it must ride lightly and ever-changingly in a vast emptiness. Like a gossamer gate it must serve its functions but not get in the way of the light's shining. Like Martin Heidegger's art that "works," an architecture of *ma* must do as follows:

> The art work opens up in its own way the Being of beings. This opening up, i.e., this deconcealing, i.e., the truth of beings, happens in the work. In the art work, the truth of what is has set itself to work... There is a clearing, a lighting. Thought of in reference to what is, to beings, this clearing is in a greater degree than are beings. This open center is therefore not surrounded by what is, rather, the lighting center itself encircles all that is, like the Nothing which we scarcely know.[4]

The architecture of *ma* must, therefore, not merely provide literal nothings surrounded by surfaces, but create a total effect which "encircles all that is," in short, a depth on the surface by which the Something we get for Nothing is itself a No-thing.

More practically, the spirit of *ma* demands an almost literal transparency in the forms and surfaces of its expression. The forms themselves must not get in the way of seeing/feeling the suspended pregnancy of the moment. In some sense, then, emptiness and nothings are foregrounded while the forms themselves are backgrounded through, for example, their utter simplicity, clarity, austerity, economy, lightness, mobility, and transience. Fixed reference points, substantial or symmetrical constructions, decorated or complex surfaces, filled up spaces, etc. all stop the mind and sensibilities from being opened up in the manner either of attending to the Presence of *kami* or suspending the subject/object consciousness. Such surfaces, as suggested above, may be spiritually transparent, but they evoke and express other spirits than the one(s) we are interested in here.

To put the matter more positively again, the architecture of *ma* must be—as suggested by Roland Barthes' provocative book on Japan *Empire of Signs*—more like a metaphor and sign than a symbol since a part of its *ma*-like purpose would be the "fissure of the symbolic," the "subversion" or "laceration" of meanings hidden behind the symbol, the "deconstruction" or boundaries and hierarchies, the demise or dislocation of ontotheologies of the self and world, the

dislodging of the self as subject, and the collapse of a total time-space continuum into THIS emptied moment. This architecture must, as Barthes suggests for Japanese "signs" in general, "live in the interstice, delivered from any fulfilled meaning;" or, it must error "on the side of the light, the aerial, of the instantaneous, the fragile, the transparent, the crisp, the trifling, but whose real name would be *the interstice* without specific edges, or again: the empty sign."[5]

In keeping with a kind of emptied insubstantiality and almost literal transparency, an architecture of *ma* must exhibit a certain economy and humility of scale. Overpowering or grand spaces do just that, they overpower the self with an object rather than dislodge or subvert the subject/object split.

Related to this point, the traditional Japanese tea hut is one model for an architecture of *ma*. In its almost studied austerity and emptied interiors, it is designed to foster especially Buddhist-influenced religio-aesthetic sensibilities such as *sabi* ("solitariness") or *wabi* ("rustic simplicity")—sensibilities which have been ways popular in Japan for naming the particular aesthetic feelings within the larger phenomenon of *ma*. In its economy of scale and its placement within a very specific natural environment, it is a graphic illustration of Taoist/Buddhist ideas as they help create an architecture of *ma*.

Ma in contemporary format. The Fukuoka Bank Building, Tokyo; Kisho Kurokawa, architect

"Engawa" (covered veranda). Open spaces bridging and breaking down the inner/outer distinctions.

Still another important and distinctive characteristic of the architecture of *ma* is the sense of continually deconstructed boundaries and orders—of an infinite mobility and change, an experienced process and passage, unfixed and unfixing borders, and an asymmetrical ordering. One contemporary Japanese architect, Kurokawa Kisho, has expressed this in terms of a "culture of grays," an "architecture of gray," and an "art of ambiguity"[6]—a culture and architecture that takes its cue from the Japanese veranda (*engawa*) which stands in between and helps mediate and deconstruct the inside/outside dichotomy. Precisely such literal betweens give practical expression to the *ma* which is itself "betweenness."

Finally, and as referenced already above, an architecture of *ma* is dependent on impeccable—perhaps immaculate—forms. Certainly one of Shinto's major contributions to both the spirit and the architecture of *ma* has come out of its strong sense of ritual purity and propriety; indeed, out of a culture of gestural rather than conceptual paradigms and worldviews. The paradigmatic example of this in Shinto is Ise shrine, and Ise and its environs suggest the historical basis for an architecture of *ma* which is not only impeccable and immaculate but simple, clean, clear, fresh, open, transparent, humble of scale, and "natural."

The architecture of ritual purity bespeaks a culture of orthopraxy and embodied spirit rather than orthodoxy and abstracted gods in which the surface or gesture itself is sacred—a sacrality of the religio-aesthetic surface rather than one of religio-symbolic meaning or magico-religious power behind it.

Together, the characteristics of an architecture of *ma* express and evoke an expectant stillness, a pregnant emptiness, a palpable Presence, and a depth on the surface □

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THE SPIRITUALITY OF SPACE: SCANDINAVIAN CULTURE

By *Kjell Lund*

Scandinavian and Nordic countries are in many respects a cultural and political unit, but from the point of view of architectural history, the different natural conditions and varying links with Europe have led to the development of building traditions with widely varying dialects. But to the outside, the architecture gives a fairly uniform impression, owing to the great similarities in standards of living and social development.

With its stagey presentation of allusions to architectural history as an intellectual amusement and a substitute for a deeper experience and understanding of life, Post-Modernism never broke through in Nordic architecture. But there were events in the 1980s that tended to break down the prevailing Norwegian and Nordic consensus.

My Norwegian colleague Karl Otto Ellefsen writes:

> "In the architectural debate, Nordic humanism is conjured up as a contrast to the 'new architecture.' Seen from the outside, Scandinavian is interpreted as what the internationally known figures, Asplund, Aalto, Utaon, Fehn have in common, seasoned with a dash of myth, of something Artically clear, blonde and pure. But the interpretation can also be applied to what average Nordic environments have in common: the architecture that formed the welfare states, where there is no monumentality, where the symbols of power are hidden and individual expressionism is curbed by strong ideals of equality. This is an architecture that relates to landscape, which treats volumes, openings and surfaces in relation to locally and seasonally changing light, and which uses natural materials. Its approach to its task is one of pragmatic functionalism, and it focuses more on quality of life than on art."

Norwegian architects have sought a "human architecture liberated from styles." They agree that ideological thinking is something that one should abstain from. Their attitude is distinctly non-academic. This consensus is now up against a demand for more thoroughly thought out formulations. One consequence is that there is no longer any consensus either on professional traditions or on criteria for quality. In this request, Norwegian architecture is an image of our times.

At the same time, however, a theoretical consciousness *is* emerging and developing; people are forming views, and projects reveal platforms. Architects are ambitious to express how we see ourselves in this day and age. Can the main positive tendency in contemporary Norwegian architecture be this very search for new meaning?

I.

It would seem that the values and ideas on which a culture is based are more stable than has been assumed in postmodern Nordic countries. Many of the current topics of debate were part of the classical Greek philosophical climate, and the Renaissance interpretation of classical culture remains close to our understanding of beauty.

The reason it is so important to discuss the world of ideas in architecture is of course that buildings and plans reflect and symbolise the spirit of the times. Behind even the simplest house *is* a number of choices which cannot be made without a set of values to draw on. The choice of this or that solution depends on one's cultural environment.

Historically, national characteristics spring from natural conditions. But national or regional identities do not remain static. Concepts of nationality gradually loosen their ties to natural conditions and local traditions and expand in a dialogue with international impulses. New elements from outside are assimilated and domesticated. The national self-image, the national character, changes. Local traditions merge with international trends, and as national or regional individualities change they have to be continuously redefined.

There is a threat, however, to this meeting of cultural heritage with modern impulses, and that is the uniformity and banalization forced by the media and communication. They ride roughshod over our processes of assimilation, and leave our environments with no identity. "The place loses its spirituality."

"The Spirituality of Place" was thoroughly analyzed in *Genius Loci—Towards a Phenomenology of Architecture* (1980), by the Norwegian Professor of Architecture Christian Norberg-Schulz:

> "A concrete term for environment is place. It is common usage to say that acts and occurrences take place. In fact it is meaningless to imagine any happening without reference to a locality. Place is evidently an integral part of existence. What, then, do we mean by the word "place"? Obviously we mean something more than abstract location. We mean a totality made up of concrete things having material sub-

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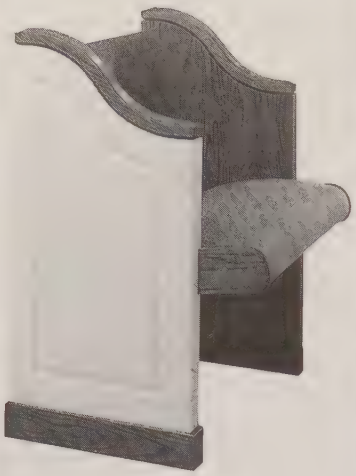

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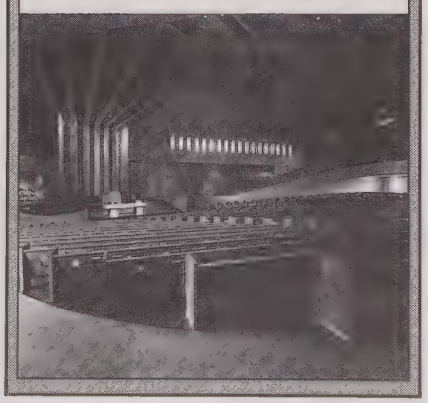


stance, shape, texture and color. Together these things determine a character, which is the essence of place."

What is it that gives a place spirituality? It is the "attitudes" to or "messages" about life and living which are mediated by the particular complex of forms and embodied in graphic symbols and artistic quality.

A place represents a huge totality of significant symbols that communicate and reflect aspects of living in the past and the present—in other words, every aspect of its culture.

To quote Norberg-Schulz again:

"The symbols which make truth manifest constitute culture. Culture means to transform the given 'forces' into meanings which may be moved to another place. Culture is therefore based on abstraction and concretization. By means of culture man gets rooted in reality, at the same time as he is freed from complete dependence on a particular situation. We understand that the given economic, social, political and cultural conditions do not produce the meanings concretized by man-made place. The meanings are inherent in the world, and are in each case to a high extent derived from the locality as a particular manifestation of 'world.' The meanings may however be used by the economic, social, political and cultural forces. This use consists in a selection among possible meanings. The selection therefore tells us about the actual conditions, but the meanings as such have deeper roots."

I would maintain that these deeper roots are connected to the spiritualizing of matter which is in essence a "holy" act—meaning that it is the subject of meditation.

II.

Is it possible today to design a room for contemplation and meditation that appeals to everyone without giving rise to feelings of embarrassment or pretense in those who are not among the faithful or initiated? Can a building, sacred or secular through its architectonic imagery, engage deeper levels of consciousness?

Can a building irrespective of confession or faith, or explanations of what it symbolizes grip the soul and manifest an existential dimension? I believe it can. In principle, there is no difference between designing a church and designing other buildings.

It is a question of analysing all valid functions, the practical and the psychological, and then developing differentiated building forms to achieve the various purposes. It is not specific to church spaces that they stir our feelings, convey a message, represent attitudes, rise above conventions, or break with or sustain traditions.

In the creative process artists and architects always seek a composition, an aesthetic concept that gives qualitative expression to their priority values. We know that the simplest shelter, the rudimentary house is capable of expressing fundamental qualities of life and manifesting intimacy and eternity as vividly as the symbolism and imagery of a cathedral or baroque church.

What platform then can we stand on when designing a church? The obvious is that the practical needs for the activities and ritual requirements must be met. What is more difficult is the psychological function of the space

According to Jung, the word "religio" means paying serious attention to one's inner life, to the motions of our minds and souls, and to the subconscious which manifests itself in our dreams and fantasies. We relate to ourselves through self-awareness, whether by rational analysis or non-verbal intuition. A process of bringing to consciousness and then to integration takes place throughout our lives

All religions contain similar myths, images and symbols and these are embodied in liturgical rituals, art and architecture...and become spiritual patterns. That something is sacred or holy means that it is reserved for religious attention, meditation, action and worship. The architecture is to articulate the psychological function of the space. How can this space be so designed that it will not clash with but reinforce the ritual and symbols of the group? Perhaps more important is how can forms be created which encourage free and meaningful participation within the ritual? The possibility of failing lies on the one hand in excessive respect for tradition and formalism, and on the other in exaggerating the stage-setting and imposing the architecture's own biases. Either restricts religious freedom.

III.

It is in this tension that I believe that art is justified, that it has its raison d'etre. In the act of creation, the balance is struck. I would like to give three examples of

where, it seems to me, this occurs.

The first is the old Norwegian stave church: two dozen still remain as constructed in the twelfth century. The stave church is an archetype with a complex symbolic content, a splendid articulation of polarities within a nuanced main form. The shingle-covered external galleries, with their intimate scale and boards smelling of pitch, stand for the everyday and concrete, the near and real. They surround the church space, where powerful columns—the staves—mark the bounds between periphery and centre. The plan gradually builds up a distance between the outside world and the choir: the gradual movement towards the centre takes one from the profane to contemplation of the sacred. At the same time, the space takes on height: ceiling rises above ceiling all the way up to the superstructure. Thus the church building mediates a subtle transition from the horizontal to the vertical, from the concrete and present to the exalted and distant. There is a similar transition from light to darkness, but after a time the forms, ornamentation, liturgical objects become apparent through the darkness of the interior. The church building is both a rational structure and an irrational symbol. It has a concrete presence as a building and serves as a screen on which to project spiritual experience.

The stave church is both archaic and a fully realized work of art. It is the resolution of apparent opposites...that is, a statement of integration, of a quality that we can perceive concretely and physically but that at the same time grips our emotions and wonder. We feel both a sense of liberation and commitment

My second example lacks any complicated structure, but an artist takes us by the hand and leads us into a room which becomes holy to us, not because of its Christian message but because of its artistic quality. Matisse composed three large stained glass windows in a simple white chapel in Vence in leaf forms of gold, green and blue, and painted in plain black lines on white tile The Way of the Cross. In this space it is the presence of the artist's spiritual testament which causes the soul to vibrate.

The third example is that of Stavanger Cathedral which presents an allegory of changing levels of consciousness. The structure rises from a base of undifferentiated brickwork and becomes increasingly articulated and refined as it relates to windows, columns etc. in the nave. The large Romanesque columns seem feminine, physical and sensuous while the pointed Gothic vaults appear ascetic. The uninhibited wood carving of the pulpit and altar screen of later periods provide a living and joyous contrast to the unchanging monumentality of the stone.

This space confronts us with both a technological and a stylistic historical progress towards ever higher quality. The expansion of consciousness in the course of its construction and later additions to it parallels the development of our own awareness, and thus, whether we know it or not, stimulates a growth of consciousness indicated by the liturgy.

The builders with empathy, technological know-how and artistic creativity built a church space capable of creating moods that serve as sounding boards for acts of worship.

IV.

Four Churches of Lund and Slaatto Arkitekter AS

St. Hallvard Monastery and Church (1958-63)

This Franciscan monastery is located in the centre of Oslo, among twelve-storey

St. Hallvard Monastery (top and bottom).

blocks of flats. In shape, it is a brick cube enclosing a cylindrical church space. It has three sections: the monastery, chapel and a section for parish activities. It is a simple, puritan house in key with the Franciscan way of life and ideology.

The introverted church space invites meditation and reflection. The collection of the two formal themes of Square and Circle represents the profane and the sacred in all architecture which is linked to acts of worship.

A vertical section through the church space echoes the square and circle collocation of the ground plan. Circular walls surround the church space and the circular geometry psychologically represents the sacred functions. Correspondingly, the cubic geometry is functionally and visually related to the profane functions. The principle is also consistently applied in the design of liturgical objects. The geometrical constellation in the building of these two formal aspects alludes to historically documented archetypes.

A parish hall is currently being built in conjunction with the monastery. Here the presentation of the formal theme has been inverted, with the cube transformed into a cruciform compositional element, and the circular shape appearing in the exterior, giving expression to the social aspect of the congregation's functions.

Eidsvag Church (1970-79)

Although the original idea was to create a neutral church space in which all furnishings could be moved, this was not realized, but the character of the church room still reflects the original intentions.

The roof is supported by 12 pillars, and the church space is screened by detached walls which capture light from above.

In this Protestant sober space, all liturgical acts acquire an existential clarity in the sheer white light. The vestry, the chapel, the organ etc. are designed as small "houses" along the outer walls.

In the choir, a relief of Christ and a halo with a dove—the symbol of the Holy Ghost—catch the eye. The wall behind the altar is untouched and serves to reflect the cosmic light.

St. Magnus Catholic Church (1988)

This church draws its congregation from over 40 countries. Basic to the architectural concept are quarter-cylindrical precast concrete shells with light apertures between them. The individual space zones interlock within the total volume. The space recalls sacred interiors in various historical traditions, providing references for the many nationalities back to their own cultural roots.

The architectonic composition is strictly structuralist, despite the fact that the predominant architectonic expression is figurative. The church space con-

St. Magnus Catholic Church

Eidsvag Church, exterior (above) and interior (rt).

St. Magnus Catholic Church, interior.

sists of three aisles, the main aisle and two side aisles for separate Masses. The church has received a stone from St. Peter's grave as a gift from the Pope.

The spirituality of Place—the presence of which is felt in this church space—is born of the interplay between the movement of light on the vaults and the associations with historical points of reference called up by the architectonic elements.

Protective cover, Cathedral Ruins, Hamar (1992)

A thousand years ago there was in this setting, beside Norway's largest lake, a highly developed centre of both worldly and spiritual power.

The ruins of a Romanesque basilica are under threat from atmospheric pollution. This protective building in glass and steel, which makes some allusions to the vaulted roof of the original church, has been declared a Eurocare project and will be erected in 1993. The tension between the ruin as a "figure" and the glass roof as a "field" creates dimensions in time and space.

The central axis of the church ruin lies at an angle to the original bishop's palace, which is now a museum. The vault of the protective cover follows the same line, but at ground level the plan geometry forms a parallel with the bishop's palace. The off-true glass walls thus get a warp representing references to past and present.

Technologically this is an advanced project, comparable to Pei's pyramid at the Louvre.

The silhouette of the ruins relates actively to the landscape and lends the place exceptional spirituality. This will change when the cover is in place. The ruin may come to seem more of an "exhibit." At the same time, however, the reference to the original basilica will be strengthened, giving the Spirituality of Place new dimensions in compensation. A new church space will be created for acts of worship. A unique constellation arises of the old stone ruin and a new glass cathedral, of past and present in dynamic interplay, of absence and presence.

In this field of force we hope the spirituality of the place will be enhanced—that it will acquire an even more marked identity rooted in both past and present.

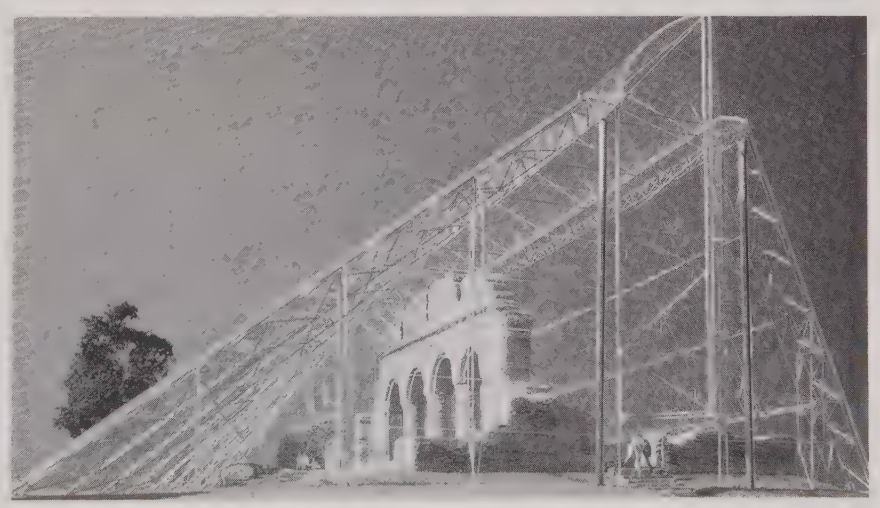
Epilogue

We who are architects and artists are fortunate. The creative process in the never-ending interplay between chaos and cosmos calls us to engage every side of ourselves, in order to give clarified and adequate form to our thoughts. If we are lucky, we may on rare occasions grasp a fragment of universal truth. Our absorption in the particular can lead us towards the general.

In our profession, we need to learn the language of images. A language becomes more precise the better we master its vocabulary. In architectonic and artistic expression, however, dynamism and power result just as often from breaking the bounds of aesthetic conventions. The innermost motivating impulse in art and architecture is the impulse to mediate the dynamic breakthrough in the creative act.

The sense of release and joy triggered by each new moment of cognition (when we arrive at an adequate form) may be related most profoundly with vibration of the spirit when we stand face to face with the greatness of a work of art or architecture.

For "The Spirituality of Place," you see, has no objective existence in itself. It is a projection of conceptions created within us out into the physical world. □



Protective cover, Cathedral ruins.

YOUR BONDAGE MAKES ME AWARE OF MINE

Reflections on Designing an Indian Christian Temple in South India

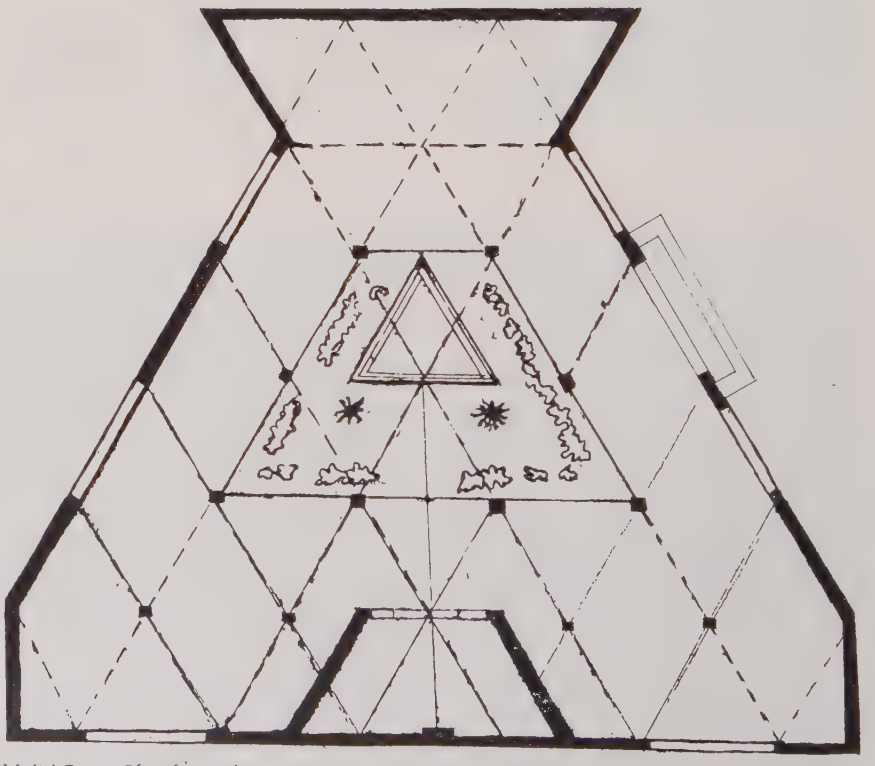
By *Caroline MacKenzie*

Maitri Sagar means Ocean of Friendship. This is the name of a social work center in South India concerned with the problems of ex-bonded laborers. In the process of working together with another artist, Jyoti Sahi, on designs for a church/temple for the center, I learned about these laborers and their struggles. A discovery I did not expect was that I am just as bonded as they are but in a different way. Through this work involvement I became aware of how the Western version of Judeo-Christian scripture had cut me off from awareness of being a part of Nature and the Cosmos. For me an extraordinary cross-cultural liberation occurred through the building of this temple.

To the Indian convert, the revelation that God is concerned with human bondage in the particular way we see in Exodus is a new and liberating idea. The traditional Hindu world view has tended to support the status quo using explanations of the theory of Karma. If an individual is rich or powerful, or has a fair complexion etc., it is because the individual accomplished many good deeds in a previous life and now has good karma. Conversely, an illiterate, dark skinned laborer would be judged as having committed some crime in a previous life. The Judaic prophetic tradition that God may intervene on behalf of the poor and oppressed comes like a breath of fresh air to them, and gives hope in the possibility of change.

In a certain way in the West, we have made Nature our bonded laborer. We hold that our exploitation is necessary in order to advance technology and our own fulfillment. We are as fatalistic as the Hindu in believing that change is virtually impossible. Christianity has become so enmeshed in a system that oppresses Nature that we justify this bondage. Does this not suggest that East and West have a message for each other?

I went to India in 1974 after I had completed a degree in Fine Arts. Visiting the temples I was impressed with the integration of cosmic and human awareness through the use of visual symbols. I wanted to become a Hindu, though this did not turn out to be the solution to my search for spirituality. It was my work as an artist on the Maitri Sagar temple that helped me combine the prophetic tradition with the cosmic awareness. I discovered the Christ of the Indian Church.



Maitri Sagar Church/Temple.

CAROLINE MACKENZIE *is an artist who was living and working in South India at the time Maitri Sagar, a social work center, was planning a church/temple for the center. She and artist Jyoti Sahi were invited to work on the designs for the new building. She is now at home again in Great Britain.*

The Work on the Temple

The visionary behind this building was Sr. Celestine, a Joseph of Tarbes sister who had entered a convent at 18 and had been searching for a true direction to the spiritual life. She was particularly struck by the discrimination against Harijan (untouchable) children and was moved by the difficulty of poor parents in sending their children to school. Eventually she found that the comfortable life style of the convent was not in keeping with the Gospels, and she moved out of the convent to a remote village to live with the people. This direct involvement led her to found an association called Sunanda Sangh or Bringer of Joy. Its objectives are:

- to lead life without exploiting another.
- to be concerned with one's fellow men and women, about what is happening to them and to contribute to a just society without discrimination, exploitation or oppression.

A piece of land was acquired and two main buildings were envisioned: a study center and a sanctuary.

Sister Celestine wanted the skill of local craftspeople to be used to show that imagination, creativity and beauty are of value. The funds for the whole project came from Britain and the Netherlands, and when she explained her belief in the importance of art in bringing about social justice they accepted it. Furthermore, it was understood that the Temple would be open to anyone of any religion or none at all, and of any caste.

For the Temple design, Sr. Celestine contacted Jyoti Sahi, a prominent Christian artist who had designed the social or study center based on overlapping triangles. The Temple is based on the same design, relating to the Star of David and the Indian mandela, which is a symbol of integrating opposites (heaven and earth, spirit and matter, masculine and feminine etc.). It is interesting that an artist was the chief designer for plans which were then made into feasible building plans by the architect, Gangadhar Huliappa.

It was after the first building was nearly complete that Jyoti asked me if I would like to be involved in the designing of the Temple. I had been educated to have a fiercely individualistic philosophy of art whose aim was self-expression leading to an exhibition in a gallery or museum. To work on a public building such as Maitri Sagar expanded my horizon. The work evolved over a five-year period and my focus became clearer after repeated discussions with Jyoti, Sr. Celestine and Mr. Huliappa. Each seemed to inspire the other, and now that I am back in the West I am more appreciative than ever of my combined sense of the sacredness of Nature and the equality of human beings.

Description of the Building

The shape of the building is that of a chalice, created from overlapping triangles. The entrance is a wide opening framed in stone and filled with iron grillwork. The doors which open at the center depict the Burning Bush. Thus the first image is a cosmic theophany: God speaking through Nature. Here, as is customary in Asian countries it is normal to remove one's shoes before entering a holy place. This is the first liturgical act. The four surrounding designs concern the prophet Jonah and his fear of involvement. This is our problem with the ecological crisis and theirs with the entrenched social injustice. Over the top of the doorway is the dove representing the Holy Spirit.

Passing through the doorway, one begins the Exodus story. Pillars are circum-

Pillar of Fire (back of door).

Front entrance with Jonah designs.

Jonah Door, detail.

ambulated clockwise, and one sees the pillar of fire on the left and the depiction of the water of the Red Sea on the right. The Temple is built round an open courtyard where there is a pool open to the sky ceiling. One is surrounded by symbols of Nature that are both Christian and Hindu, Eastern and Western. The life journey of the Israelites becomes an unfolding of the outer and inner life, with the images of the yin-yang and cosmic egg adding depth. Each pillar is open to this dual interpretation and reflection.

Approaching the Sanctuary

Here one moves from symbols of Nature to those of the human; Nature is integrated into the next level of consciousness, the human person. At the center is an area marked off by grillwork and doors which contain the tabernacle. On either side of the doors is a design showing the anger of Moses at the oppression of his people. On the left is a woman showing anger at an oppressed woman doubled up inside an Egyptian brick form. These designs were the result of talking with Sr. Celestine about her work. Her anger about the injustice in her society resonated with my anger about the treatment of women in my own society. However, it was somewhat surprising for me to see the emotion of anger at the heart of the building.

The main feature of the tabernacle area is a tall stone pillar topped with a symbolic brass flame that represents the pillar of fire that guided the children of Israel on their journey through the desert. There are 14 lamp holders which are lit on festival days. In Indian culture 14 years is the traditional time of exile. At the center is the tabernacle. On its door is a scene of the Annunciation. Mary is shown in traditional Indian dress and is related to the bridal mysticism of the Bhakti (devotional) tradition. It is significant that there is a masculine and feminine symbol at the center, the pillar and the bride. This is an image of wholeness.

Above the sanctuary, there are three small windows with grills showing incidents from the Exodus story. These include: the people in the desert, in despair because they have no food; the mountain with the cloud descending; a depiction of "kolata," a local folk dance performed with sticks symbolizing the joyful entry into the Promised Land.

At the eastern end of the building is an area designed for liturgical celebrations. It is used for sacred dance which is represented in the themes of the window grills which have a processional quality and are based on dance. The first shows the Five Wise Virgins that hold their lamps in front of them and walk towards the next window which shows the bridegroom. He is depicted as a dancer, and could represent Christ as "Sunanda," the Bringer of

Pillar design. The Burning Bush.

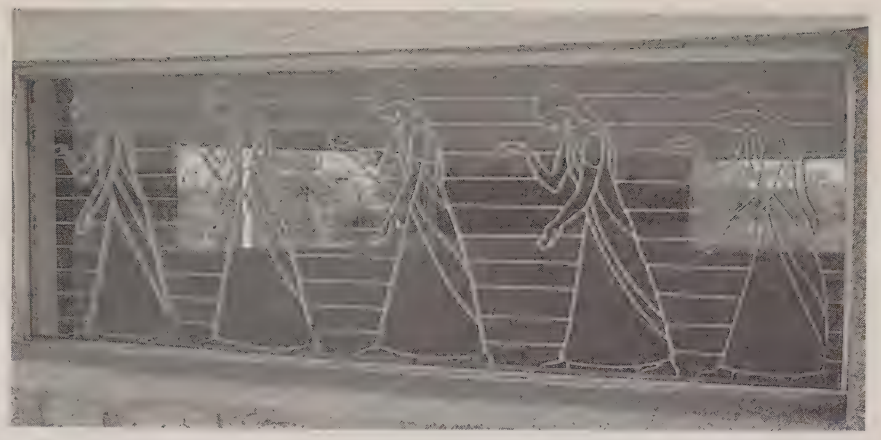
Pillar design. The Road Within.

Pillar design. The Cosmic Egg.

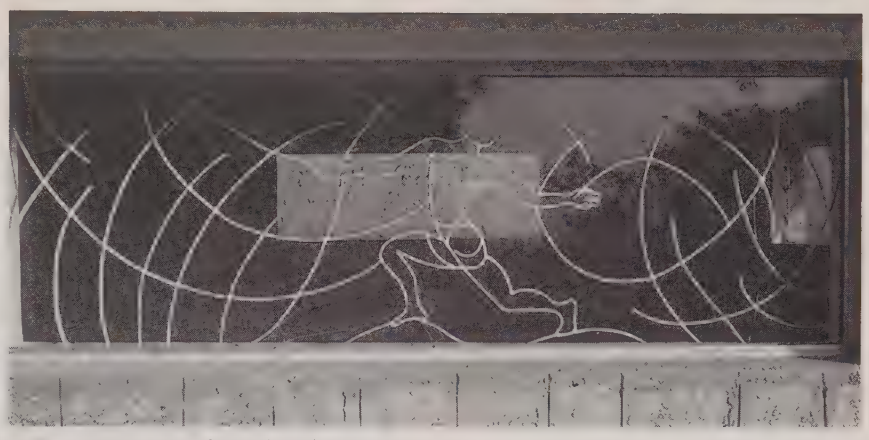
The Egg Breaking Open and The Tree with Roots in Heaven Emerging.

The Sanctuary Door (left hand side).

Inside the sanctuary—The Pillar of Fire with the tabernacle.



Grill—The Five Foolish Virgins.



Grill—David Dancing before the Tabernacle.

The tabernacle with Annunciation design.

General view, interior

Joy. The third shows the Five Foolish Virgins walking away looking dejected. Dance is again shown with Mary dancing the Magnificat and David in his ecstatic dance before the tabernacle.

Cross Cultural Fertilization: Naming Our Captivity

In his book, *The Coming of the Cosmic Christ*, Mathew Fox writes, "Without naming our pain and lamenting our situation, no prophets are shaped or born. No true healing can occur".

The gift of Judaic Christian tradition for the bonded laborers in Karnataka is that it names their bondage, while the surrounding culture recognizes no such problem. Their condition is explained as Fate.

After the temple was finished and I returned to the West I realized that Maitri Sagar had named my bondage as well. I understood what Mathew Fox meant when he said that Westerners have been in a religion that lacks cosmology and has lost all contact with the Cosmic Christ.

The symbolism of Maitri Sagar is linked to a prophetic myth: the story of the captivity and liberation of the Israelites. In this story I can experience myself as a captive in a mechanistic, anthropocentric world view and yet the symbols and story show me the hope of another cosmology.

I am very much aware that the relationship between art, imagination myth and social transformation has been largely lost in the West. This seems a great loss. Coming from a word oriented culture and theology, I found in the East that I was particularly open and receptive to the world of non-verbal symbols. This led me to reflect on the power that a building with imaginative, relevant symbols can have in transforming individual and public values. In this way worship is grounded in the practical as well as the contemplative. □

A DESIGN STUDIO: THE SPIRITUAL IN ARCHITECTURE

By *Zane Anderson and Ulker Copur*

In a world which is becoming more and more diversified in terms of religious, cultural, social and linguistic environments, the *presence* of sacred sites, natural or man made, becomes a symbol for unity and a refuge for spiritual activity.

The need for spiritual activity is critical especially in university contexts because it enhances a sense of community, balances the personal with the shared and strengthens love, beauty, memory and eternity. It was through this kind of ambition that the Roger Williams College (now a University) community saw the necessity for actualizing a worship place.

The need for a multi-denominational spiritual center coincided with our desire to develop an experimental design studio focusing on our shared interests in the relationships between nature, culture and ecology. We proposed to offer a full year experiment in Design Studios with the first or fall semester based upon an exploration of cultural ecology in architecture and the second or spring semester concentrating upon natural ecology.

In investigating the parameters of cultural ecology, the theme "Spirituality" became the heart of the study. We recommended that the design of the Center be given as a design competition for all students at the University and incorporated the competition into our new studio offering. We proposed a team taught studio combining third- and fourth-year students in architecture. This vertical combination of years was a new initiative in the architecture program and has led a number of other instructors to try similar studios.

In this article we will primarily report on the educational accomplishments of the third and fourth year integrated studios offered in fall 1991 when the theme "Spirituality in Architecture" was fully examined. The studio was run with the full participation of 25 students with dedication, enthusiasm and excitement. A part of this came from the fact that the spiritual center was not an hypothetical exercise but a *real* one. The winning project *would* be built.

The learning experience had a tremendous pedagogical value both in terms of studio teaching and being a part of the process that involved actualizing a spiritual building at RWU Campus. This was one of the rare opportunities for the whole University community to design one of its own buildings and to participate in the many activities leading to the accomplishment of the spiritual center.

The Studio Experience

The joining of the intangible (spiritual) and the tangible (architecture) created a stimulating atmosphere filled with surprises and ultimately a satisfying educational experience. To highlight this experience, the competition was scheduled as the climax to a sequence of three assignments based upon the interrelationship between the spiritual and the architectural. The assignments were designed to encourage the students to explore their own religious truth, to appreciate the validity of differing truths and to identify common religious and tangible universal symbols

The studio was announced in the previous spring and we met with interested students to explain what we hoped to accomplish and to respond to questions. The students were excited about the prospect of combining an investigation of values and beliefs with the more abstract and traditional approach to architecture. We prepared a bibliography which was distributed before they left for the summer. Many were interested in recommendations for summer reading.

Each studio assignment focused on different sites, varying from home environments to selected spiritual places around the world. To help develop a sense of place, we provided background films and videos. Since the faculty had been exposed to a variety of cultures and experienced most of the sites in the U.S. and abroad, we were collectively able to provide lectures and slides for each site.

To stimulate intellectual involvement and research, the students were also provided with key terminologies and concepts critical to world religions.

The fall semester theme "Spiritual in Architecture," therefore, evolved around the three studio assignments:

1. An Individual Contemplation Shelter
2. A Spiritual Retreat
3. A Spiritual Center Design Competition for the University

The following is an outline of the studio experiment, which includes a summary analysis of the three assignments together with our goals, expectations and findings.

ZANE ANDERSON *and* ULKER COPUR *are faculty members of the School of Architecture at Roger Williams University in Bristol, Rhode Island.*

The Individual Contemplation Shelter

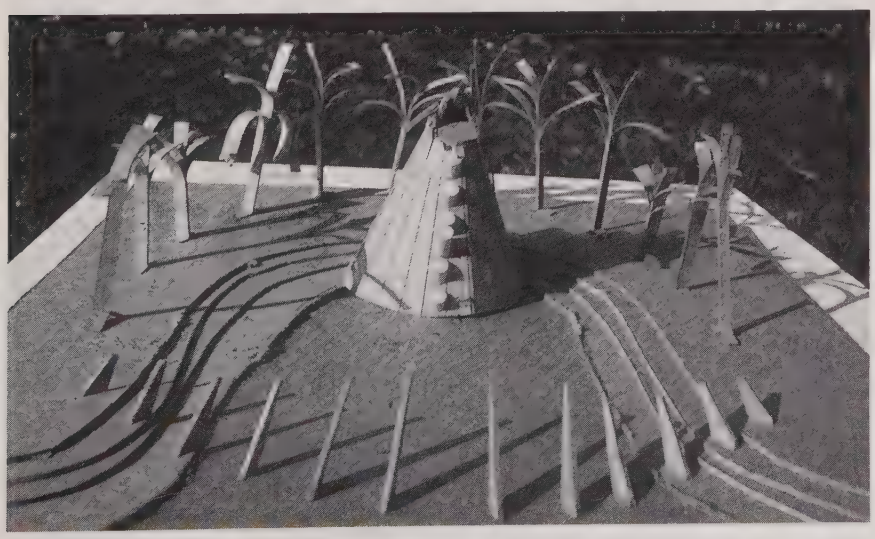
We believed that a quick assignment using the students' own experience and understanding of the relationship between architecture and the spiritual would help them begin the semester's work. We distributed a one-page questionnaire and asked them to identify personal spiritual associations related to activity, memory, the six senses, color, shape and works of art. We also asked them to identify both a natural and man-made place they associated with a feeling of spirituality.

The individual responses were collected, summarized and distributed. It was evident that the class appreciated the *diversity* of the responses as well as the *similarities*. The responses helped identify an important area of investigation for the whole semester. What spiritual associations are common to all faiths and which are particular to individual faiths? A circle for example was often associated with spirituality as were the colors white, blue and green. The sense of site and the spiritual was almost always associated with the *natural* world, with sunrise and sunset the most typical responses. The question that produced the greatest diversity was spiritual association with a work of art. Students selected a range of media including poetry, films, sculpture, prose, architecture, photographs, and the range varied from Mozart's "Requiem" to Fleetwood Mac.

Students were asked to design a minimum shelter that would provide the best environment for their own concept of spirituality. They were required to find a site within the limits of the town of Bristol where the college is located. They were to describe the spiritual experience, the importance of the site, how the shelter would be used seasonally and how the experience would relate to the six senses.

They also were required to construct a large scale model to simulate the experience of spirituality envisioned. Color, texture, materials, context, light and sound were to be as authentic as possible. When finished, the projects demonstrated a variety of solutions. In one the site was within a natural setting so that shelter materialized with minimum intervention of natural materials. Some treated the shelter as an art object which was carved in and sculpted out to stimulate a kinesthetic experience and tactile sense. A few utilized water, light, sounds of nature and a sense of being elevated as themes for a spiritual shelter. All were presented in model form supported by drawings and verbal presentations.

Individual contemplation shelter by Michael Street.



Individual contemplation shelter by Andrea Montalbano.

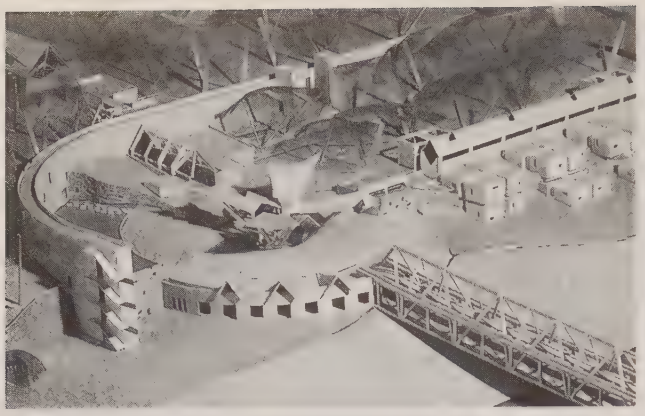
The Spiritual Retreat

Our second assignment shifted the focus from individual to team effort. Students were asked to design an international spiritual retreat center. The purpose was to bring together people from different religious faiths to explore ways to promote unity, harmony and peace in the world. In theory the retreat could host any combination of three religions, although an effort was made to have at least one religion from the country or area in which the center was located.

This project introduced the complication of designing a multi-denominational environment without sacrificing the integrity of the different faiths. Our schedule included many activities, discussions, research etc. to promote an understanding of each faith. It encouraged the students to reach beyond their own experience, to empathize with the beliefs of others and to create a tangible sympathetic environment for expression.

We intentionally made the balance between unity and diversity more difficult to achieve by requiring the students to work in teams and requiring specific combinations of religions which might not normally be compatible.

They were asked to locate their spiritual retreat adjacent to an established "spiritual place." They could select their own team members, and choose one site



Spiritual retreat—Ephrata—by Gardner Street Zereva.

Spiritual retreat—Kailasa Temple—by Nee Suchocki

Spiritual retreat—Ayers Rock—by Lepage Duarte.

Spiritual retreat—Clonmacnois—by Loughlin White Cefune

from either Australia, China, Egypt, Greece, India, Israel, Ireland and the United States. It could be a natural feature, such as Ayers Rock in Australia, or a human construction ranging from Serpent Mount in Ohio to Clonmacnois in Ireland or Masada in Israel to the Kailasa Temple in India. The choice of the sites was also based on the geographic distribution of major world religions.

This site selection produced an unexpected and positive impact on the outcome of the projects. It is clear that the students sensed the inherent spirit, symbolism and power in each site and were able to use this sense in the creation of their designs. The power of a design seemed to have direct relationship to the spirit of the site. The combination was more powerful than each separately. The synergistic effect has influenced our subsequent approach to studio work. We believe it also has broader implications in teaching design studios which focus on the environment.

A key criterion for evaluation of this assignment, therefore, was the ability to communicate a design strategy that maintained the individual integrity of each religion while promoting an overall expression of unity. The strategy furthermore should be evident at both the level of social interaction (ritual, ceremony, etc.) and symbolic expression.

As a result, the teams looked at shared and varied aspects of religions and incorporated them into their designs. Qualities which all religions shared were light and water, and a variety of solutions emerged, joining spirituality of the site to the spirituality of the building design. Rock carving in the creation of Kailasa Temple was reiterated in the Retreat in Ellora, India. At the epi-center of the earth, Delphi, unification was achieved through the adaptation of retreat facilities to a topographical condition similar to the Sanctuary of Apollo. In Egypt the Islam and Coptic unified under universal geometric orders and the determinism of desert climate. The project at the Katsura site implied the ritual of the tea house, the silence of the Zen, incompleteness of the man-made and the experiential quality of the Japanese landscape.

The second assignment took about five weeks and brought us to the midpoint of the semester. It was our intention that the first and second assignments would provide the appropriate tangible and intangible sources to prepare the class for the final assignment of the semester.

The Spiritual Center Design Competition

The final assignment was the college-wide competition to design a multi-denominational spiritual center. The University has approximately 2,100 students on its main campus. They are from 26 states and more than 45 nations. Such a center must serve a wide range of religious faiths. Participation in religious activities is at an all-time high, but despite this a student opinion poll rated religious services as the lowest of all services on campus. This poor rating is because no specific *place* of worship exists. Therefore, the presence of a spiritual center would provide community space for both social and individual contemplative activity.

Prior to the competition, activities were the responsibility of the University's Spiritual Committee. Discussions with representatives were able to clarify spe-

cifics of the program and help to define the mission of the Center. A competition brief, prepared prior to the semester, included necessary background information, site requirements, the program and competition guidelines. Two important events, occurring early in the assignments, provided additional background material. One was planned, the other a happy coincidence

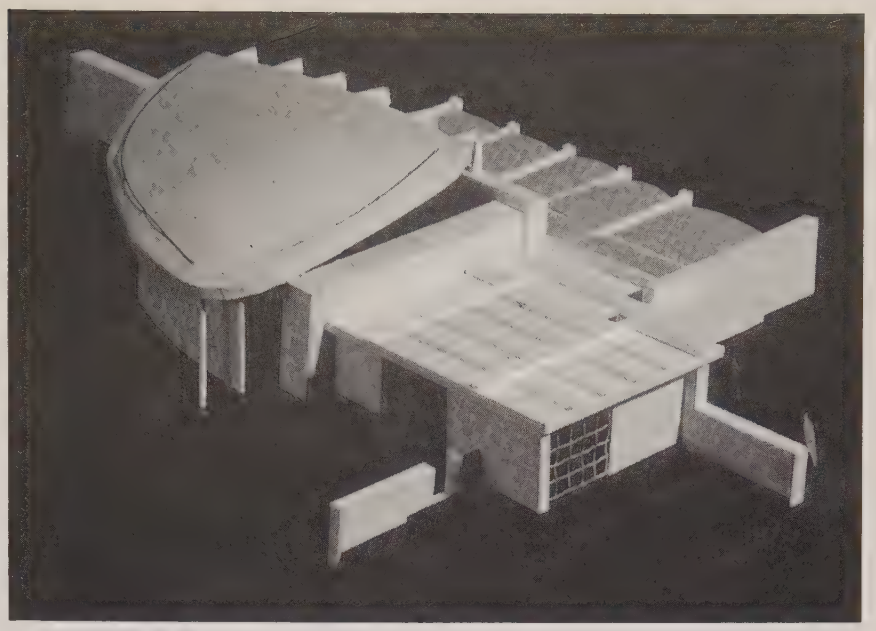
The planned activity was a field trip to the Boston area to look at examples of college/university related chapels. We toured Saarinen's Chapel at MIT and the Brandeis University Interfaith Center. The former exemplified an interdenominational solution in one structure, the latter, three separate chapels in a group setting. We were also fortunate to tour the office of Moshe Safdie and to discuss the design of his chapel for the Harvard University Business School.

The unexpected event came in an offer from Texas architect Clovis Heimsath to lecture at the university. His firm is one of the innovative American firms specializing in church and temple design, and he conducted a special design retreat workshop for our students. The quality and timing of these experiences contributed a great deal to the enthusiasm and energy at the end of the semester.

The issue of site remained a special consideration. The students were free to select any site on campus. However, they had to consider present and future locations of buildings and goals of the University's "Plan for the '90s." Selections ranged from using existing wooded sites of natural beauty to the reclamation of existing damaged sites. In other words some strove for unity with an *existing* quality, while others sought to reinvest the site with *new* spirituality.

Spatial and formal qualities were other significant concerns. The main worship space was treated with seriousness and seen as the primary focus of the spiritual center. Many designed this space to be flexible enough to allow Buddhist, Catholic, Protestant, Jewish and other religious services to take place. In view of this, specific demands for movable items were made including lectern, altar/table and seating for approximately 120 people. In addition, there were other contemplation spaces such as individual prayer rooms.

Solutions ranged from detached rooms reaching out to the landscape to cave-like contemplation cells or spaces under waterfalls generated through recycled rain water. A multipurpose meeting room complemented the primary worship space. Basic forms exemplified abstract pure geometries which synthesized inclusion rather than exclusion. Students also found meanings in natural forms such as the Nautilus shell, trees, rocks, etc.



College Spiritual Center—first place—by Robert Mencarini.

In conclusion, the competition provided the students with the opportunity to use all they had learned in the previous assignments. Color, site, shape, material, orientation, texture were all employed to create a free standing place of worship. Each student tried to create a balance between universal and specific symbols related to specific forms and colors. A new appreciation of the relevance and power of the universal qualities of light, water and orientation emerged.

* * *

As a postscript to this description of our first integrated studio experiment, we are pleased to note that effort and progress continue. The winner of the competition was selected in February 1992.

The University and its spiritual committee are committed to building the winning design, with a fund-raising campaign underway by the end of the year The 1992-93 school year began with a special celebration (September 21, the fall equinox) on the site to involve the whole community (University and local towns) in our project. The celebration included a special opening "song" for mandolin and guitar composed and performed by faculty from the Music Department. Other schools and departments as well as local clergy participated in support of this occasion. The festivity ended by throwing acorns (from local oak trees) into the adjacent pond as a symbol of planting the seeds of our new endeavor.

Many faculty members are making plans to incorporate aspects of the Spiritual Center into their classes. The Construction Documents class in the School of Architecture is in the process of developing detailed working drawings of the winning project as part of a class assignment. A landscape studio will involve students in designing the site in more detail during the spring semester. Students in the Journalism Department will adopt the spiritual center as an ongoing project.

It is our hope that the creation of the Spiritual Center will involve the total community and truly represent our multicultural campus "for all of us who believe that the convictions we hold are not just our private beliefs, but universal truths all 'people' would do well to acknowledge."[1] □

[1] Lois Westerlund, Working Pages for the Spiritual Committee, 1992

PROJECT: A CENTER FOR WORLD RELIGIONS

By Robert Olson

The Harvard University Center for the Study of World Religions encourages study of the full range of religious expressions with the goal of understanding the meaning of religion and its role in human communities throughout the world. Through its programs of education and research, the Center acts as the focus of a community of scholars from a multitude of disciplines and cultures engaged in the historical and comparative study of religion on the broadest scale and from many perspectives.

The Center's building, constructed in 1960 on Francis Avenue opposite the Harvard Divinity School, was planned as a predominantly residential building, providing 19 Fellows' apartments, an apartment for the Center's Director, administrative offices including a small lounge, and a shared meditation room for residents.

In 1990, the Center chose to renovate its building to enhance the function of the Center as a center for study and research, and to improve aspects of design and functional obsolescence of the original building.

In this effort, the Center articulated a number of distinct goals. First, the Center wished to support its research and educational functions by constructing a conference center which would provide appropriate meeting, research and office space for scholars and students from many cultures. To facilitate its network of international scholars, the conference center was to include guest rooms for scholars' visits.

The Center also wished to accommodate patterns of living and study which had changed since the building's original design, by developing a prototype residence to improve the apartment unit design.

Center for the Study of World Religions, Harvard University.

And, finally, the Center wished to improve the building esthetically and functionally by responding to the building's users' perception that the building was cold, austere and monotone, and by solv-

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Conference and Research Center: (a) reception, (b) visiting professors' office, (c) visitor's room, (d) director's office, (e) discussion/conference room. Existing facilities: (f) administrative office; (g) resident's lounge; (h) three-bedroom apartment; (j) two-bedroom apartment; (k) one-bedroom apartment.

ing environmental problems by upgrading insulation, ventilation and acoustical control.

We began the design process by trying to understand the program proposed by the Center and the outlook and perceptions of the building's users through discussion and a collaborative critical evaluation of the program and design prototypes.

As a team, we recognized that though the building itself was a source of many of the difficulties cited in these discussions, its modern architecture, significant as a design of Jose Luis Sert, was worthy of preservation. We also believed we might discover the foundation for a design inclusive of diversity of tradition implicit in the Center's concept, in the building's inheritance of modernism's original mission of achieving a world architecture. We therefore attempted to understand the ideas of its original designers and the strengths and weaknesses of their building by means of a critical evaluation of the existing architecture.

The original designers chose to base the architecture of their building upon two large scale relationships of building form and function. First, the building form is conceived as a three-sided enclosure of a courtyard which faces south and which, as a shared outdoor space, serves as the focus of the complex. Second, the building volume is imagined to be a repetitive modular spatial structure which clearly contains the housing units in an ordered and geometric pattern, and which is elaborated with almost no variation to form three buildings linked by walkways and balconies.

To make these relationships clear throughout the building fabric, the original designers devised a spatial module which could serve as the unit of space from which a variety of housing units could be assembled. At that same time, the spatial module was designed to be constructed in a flat slab concrete structure which, in its thinness, regularity and self-sufficiency, could accomplish the visual tasks of abstraction, repetition and neutrality required to enable it to serve as a visual frame containing the modules of private interior space. The frame or structure is made the literal representative of the collective as it serves as the framework for the individuals which, in repetition, constitute the building.

The use of the module as a building block and its identity with the residential unit is then clearly rendered in the language of the original building. Like many modern buildings of its era it is a modular concrete structure with its columns, floor and roof slabs exposed on the exterior and interior. On the exterior the framework of slab and column produces a proportionately regulated surface which is infilled by patterns of brick panels, wood framed glass panels, and window bays which communicate in their variation, variations of interior function, and the presence of the individual residential spaces. On the interior in turn, the columns locate the walls which bound the spatial module upon which the residential units are based.

Against these modular patterns, the non-repetitive elements implicit in the program become by contrast the positive figures of the architecture, and by default of their expression assume the burden of meanings which reside in their function, and their detachment from the collective neutrality of the building volume. Within the courtyard, these are elements of the circulation—walk, balcony and stair—and provide the lexicon for the distinction of public from private space. In the building volume, the meditation room becomes, by virtue of its placement at the roof level of the housing units free of the columns and private realms of the building, and its expressive roof, an emblem of the individuals' share in the contemplative life.

These compositional devices exemplify the modern postulate that space by its nature is continuous and neutral and that plan, surface and form are by nature nonhierarchical and systematic. Against a neutral canvas of repetitive structure and space, the contrast of patterns of use or function are expressed, and so communicate the constitution and purpose of the building. Like many modern buildings, an esthetic of the building develops from the expression of this fluidity of space, the logical articulation of use in design of surface and form and the sen-

sation of the integrity of material.

Sert's consistent working out of the building from the content of its interior plan—the residential module—is paralleled by the avoidance of the use of any means of expression which is not material to the purpose of the building, its construction and its site. This search for authenticity is consistent with the modern view that the forms of architecture should be organic to the purposes they serve, that form originates with the individual, and that architecture is understood through experience: that as LeCorbusier wrote, "one can only deal with aims which the eye can appreciate, and intentions which take into account architectural elements."

This functionalism attempts to avoid, through a rationalization of the technical aspects of building, the willful, arbitrary or irrational, and relies upon the careful rationalization of the program as a problem to be solved through building to achieve a clarity of intention and execution which is unclouded by ideas, images or traditions which are not intrinsic to the problem as it is stated. As in many modern buildings, this functionalism results in both a reduction of the building's language to elements which are easily associated with function, and a simultaneous abstraction of the building's functions—whether the program of use or the constitution of the building envelope—as the architectural language.

In the original building, this confinement of the architectural language produces a tautology in which the statement of the problem—the architecture—becomes the statement of the solution—also the architecture. The statement of the problem of a collective house of individuals is the expressed identity of the architecture. The frame is one with the collective, the wall the individual. However, the modularity of the frame and the repetitiveness of the wall—or unit infill—subsumes the real individuality of the house's individuals in repetition and institutionality. At the same time, the confinement of the architectural language to the syntax of building technique is a source of its austerity and its apparent limitations as a place which was to foster the pursuit and discovery of the rational and the irrational.

We believed that this outcome was ironic for an architecture which in its practice of the modernist goals of self-realization and adaptation of form to serve and express human needs offered real opportunity to create a place expressive of the Center's world view. Furthermore, the original designers' use of modernism created a building adaptable to the Center's expanding mission. The original designers' conscious avoidance of all symbolic elements which were not implicit to the natural worlds of the site and human activity or the material conditions of the building did not erect obstacles—by adopting the symbolic language specific to a single culture's historical precedent for its architecture—to the inclusion of the diversity of cultures and experiences gathered in the Center's community. Standing in strong contrast to the collegiate Gothic building of the Harvard Divinity School, the original building exhibits in its expression of the logic of construction, the transparency of form, and the integrity of material, much in common with architectural tradition as observed in a global perspective.

To understand the ways in which we might build upon the structure we inherited, we focused upon the specific problems we observed to arise from the self-imposed limitations of the architectural language, and which impeded the expanding mission of the Center to convert the largely private residential world of the building into a more inclusive realm shared with visitors, scholars, teachers and colleagues.

First, self-realized from the technical aspects of its own construction, Sert's language of architectural elements relies on the minimal techniques of addition and subtraction, figure and ground, and contrast of materials. These techniques are overwhelmed by the rule of the module, and repetition reduces these variations to a monotone.

Second, self-generated, Sert's language develops forms and connections to the outer, public world which emanate logically from its own internal plan and the language of built form, rather than from conditions outside of its purposes and its materials. This contrast between internal logic and independence from the conditions of the exterior world produces a psychological distance between interior and exterior space. This is especially acute in the paradoxical experience of the courtyard as private space when first encountered through the main entrance through the building, and its actual use as public access to administrative space and the residences.

Finally, self-referential, Sert's language seeks to convey meaning in the rendition

Prototype apartment: (a) living/dining, (b) library, (c) bedroom, (d) kitchen, (e) study, (f) bedroom, (g) study bay. Existing apartments: (h) one-bedroom.

of abstract architectural elements. In many cases, these meanings remain hidden in the patterns of the wall surface, which in their typicality from bay to bay and the obscurity of their variation only serve to represent the boundary between the public realm, and the hidden private modular world of the interior.

With the Center, we then planned a renovation which expanded the language of modernism to address these problems while creating a place suitable for the study of world religions.

First, we extended the precinct of the building from the confines of its own internal logic into the exterior world. We did this by reconfiguring the position of the courtyard in the experience of the building from the central interior organizing space around which the private spaces revolve to one space in a sequence of spaces connecting the exterior world to the private worlds of the Center. This sequence begins at a new exterior entrance court anchored at the street by a beautiful oak tree, which is connected to the interior courtyard by a walk through a gate. The gate's canopy, involved in an apple tree, frames the view into the courtyard past the new entrances to the visitors' rooms, which are

Director's office.

Reception area.

Conference room.

Guest room.

All photos © Steve Rosenthal

framed with variants of the fence. The walk then passes through the courtyard along its edge to connect to the walkways, stair and balcony walkways to the residences, the entrance to the new Conference Center, and the entrance to the Administrative wing. This new narrative relates the public entrance to the most private spaces in a sequence involved in nature and formed by a new fabric of fence and screen which elaborates the relationships between public and private.

Second, we extended the existing architectural language of the building by expanding the use of its elements to define places. In the existing building, the distinction between the exterior material of the wall and the interior finish is strict, and the module of the structural column, although resolutely expressed on the exterior, is embedded in the residential plan. At the Conference center, we extended the brick exterior walls into the interior of the space allowing the exterior space visibly to penetrate the interior to express the public relationship of the Conference Center as a resource of the whole Center. At the same time, we used the wall at the interior and the exterior as a screen, communicating the identity of the space as a private area for research.

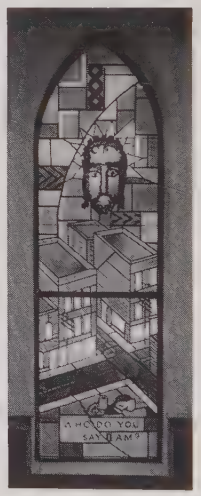
Similarly, at the interior of the conference space, we exposed the structural module of the building frame for four bays, opening it with glass to the exterior Garden on Francis Avenue, to create the conference and discussion room. This room, in its relationship to the conference center, nature and light, recapitulates the relationship between the courtyard and the building and the exterior world of light and air. In this relationship, this room ends the journey from the public world of discourse to the private world of study and discussion, at a place next to its beginnings.

Third, we expanded the architectural language's resources by extending the syntax of materials beyond those implicit to the construction of the buildings, to create a framework for the new space which, in its connections to the elemental world, would demonstrate connections to world traditions of vernacular building. We constructed an architecture of wood ceilings, wood panelling, cork and coir mat flooring, and walls of wood cabinets which like screens form the new space within the concrete slab and column structure of the building. This archi-

tecture although in modern spirit clearly houses the library, services, lighting, and acoustical control, in its parallel life constitutes a space in which people of many cultures recognize the handmade floors, walls and ceilings of their culture's home.

Our investigation of the Center's needs and the opportunities to interact with the framework left to us by Sert extended to every detail of design pertinent to the Center's goals of community and dialogue, and produced results which ranged from the design of furniture or the invention of a compact library that could be inserted in the middle of the residential unit to support private study at a computer station. We relied in this effort on a kind of rationalism in our approach which differed from the original designer's largely in the expanded language we permitted ourselves to use both to articulate the needs and to provide a place where the complex parallel strands of many cultures and beliefs might in fact constitute the fabric of experience at the Center. □

Living/dining area in prototype apartment.



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REFLECTIONS ON TWO CHURCHES

By *Isabel Mount Miller*

A sanctuary is a space in which to listen or meditate. To be architecturally admirable, it must provide excitement or at least interest, by one or preferably all of these: form, plan, structure, lighting, acoustics, detailing, and choice of materials. If any one of these proves distracting to the participants' concentration or meditation, the space is poorly conceived.

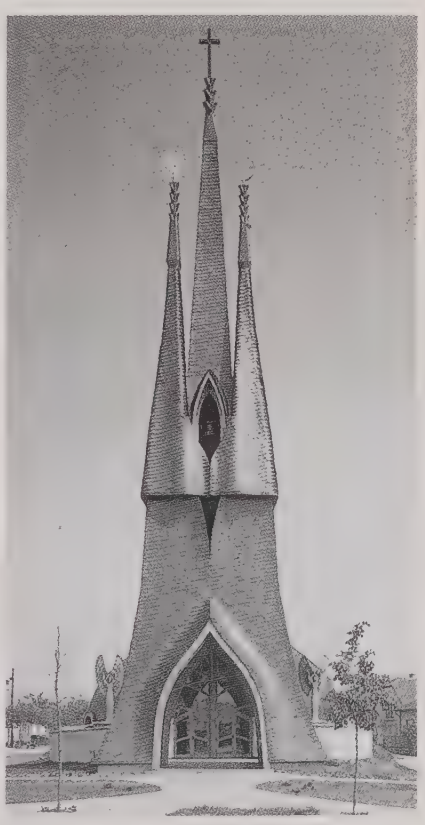
I had this definition in mind as our IFRAA tour began its search for interesting new churches in Eastern Europe. I would like to discuss two.

During the occupation years, all building was regulated by the government, and private practice was non-existent. Architects worked in government offices following an emasculated modernistic style, usually panel construction. The one acceptable alternative was historic preservation. Sensitive architects began to be increasingly aware of the vitality and character of their historical heritage and were able to "operate on the fringes"—getting by with doing innovative work on very unimportant building assignments.

The earliest important one of these was Imre Makovecz who was able in the 1960s to develop his ideas doing small rural roadside restaurants and inns. He used huge non-lanular thatch or tile roofs, plain wood or plaster walls and small windows—all derived from the vernacular of the area and rooted to the topography of the site. This came to be called "organic architecture."

He was also influenced by Hungarian and world folklore as well as anthropomorphic terminology for the components of a building including foot, knee, trunk, forehead, face and eye as well as spine, rib and wing which we use. The folklore traditions rather than serving as sources of decorative motifs were incorporated into the plan and forms of the building and the anatomical terms led to windows actually seeming to be eyes, and roofs which had the form of medieval helmets with sometimes surrealist results.

The Makovecz church at Paks (Hungary) is a somewhat large edifice built on an apparently unusable sliver of land without government permission after that had been denied at two other locations.



Church of Holysoul, Paks, Hungary.

It consists of a free-standing bell tower terminating in three spires, the center topped by the cross flanked by the moon and the sun, referring to woman and man. The tower is a trussed timber structure clad in slate shingles. The main spire is an attenuated pyramid, the secondary spires sculptural, rising off it at the third point. Passing through the tower which serves as a portal, one reaches the great glass doors of the church. The mullion between the two double doors is a post that becomes a tree with branches for muntins in the transom. This is the first of several trees, both symbolic and real throughout the church.

The form of the roof is two domes like great Siamese twin helmets clad in slate shingles. The interior is exposed wood and timbers with ribs like a ship's frame turned upside down. A large skylight over the altar prevents the ribs from tying together at the "keel." Here they are supported by flying "branches" from large peeled boles which rise at either side of the center aisle and behind the altar. Mounted midway up the boles back of the altar are three sensitively sculpted wood figures, the Christ and two angels, each perhaps ten feet high and beautifully lighted by the skylight above. To either side of these are domes perhaps one third the width of the nave in diameter. One is the baptistry, the use of the other I do not know. They are of wood in intricate detail and fine craftsmanship.

A corridor beyond the sanctuary gives access to utilitarian spaces and opens to the garden extending several hundred feet to a cross at the tip of the sliver. Supporting the keel above the corridor is a real peeled and polished tree complete with limbs.

I find this interior magnificent in design and execution. It is exciting and ac-

ISABEL MOUNT MILLER *and her husband Tom are architects in Denton, Texas.*

Interior, Paks.

tive in its upper part but serene in the area near the altar. The pew ends and other chairs are the only discordant note—they probably have vernacular precedent but their jigsaw-cut cresting is fussy and distracting. On the exterior, the slate shingles often are not able to cope with the sharp changes of plane in the surface, resulting in poor appearance and dangerous loose slates. A good building should endure and be well built to prevent deterioration. But here the great posts which support the tower rest directly on the concrete base, exposed to blowing rain and standing water—with our climate that would lead to disaster.

(*Editor's Note*: Imre Makovecz was the architect for the Hungarian pavilion at Expo '92 in Seville.) □

The second church is probably the most significant and unquestionably the most difficult to evaluate. The Graz-Ragnitz church and parish center by architects Michael Szyszkowitz and Karla Kowalski is situated beside a main road in Graz, Austria, a city noteworthy for remarkable cultural freedom. The complex consists of a courtyard alongside and visually open to the road, surrounded by an ambulatory off which opens the church to the left, the parish hall-community hall across, and the future offices and kindergarten to the right.

At the right corner next to the road is a bell tower-entrance portal. The plans of the church and the meeting room area of the parish hall are each formal and regular about an axis off its side of the court. At that point, similarity to anything familiar stops. The wall materials are wood, glass, and occasionally concrete masonry, the ceilings and roof sheathing are wood, and the latter standing seam metal.

The roofs are a dominant component of the entire design and define the relative importance of the spaces they cover by their height and complexity; the sanctuary and the meeting room each has a vaulted roof with a diminished vault sloping down across the foyer out to the

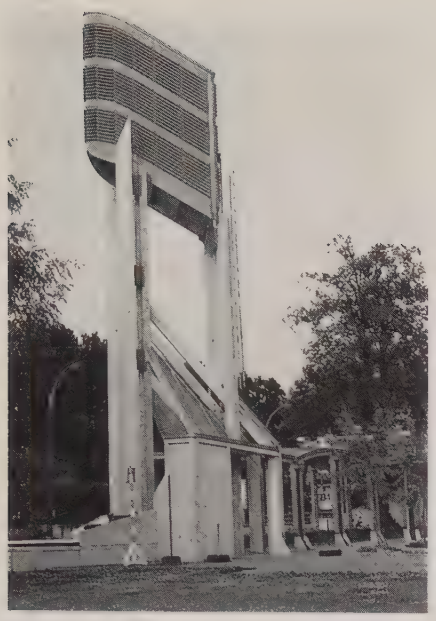
Bruder-Klaus-Kirche, Gras-Ragnitz, Austen

Photo by Donald Bruggink

In Hungary, from left, Sandra Bergmann, Marianne Makovecz, Faith & Form Editor Betty Meyer, Imre Makovecz, and Richard Bergmann, 1991-92 IFRAA Architectural Awards coordinator.

court, breaking the roofline of the ambulatory, and announcing the entrance to that major room. This is very deft, but beyond this point the rationale for the extremely fragmented system of roof planes becomes more obscure. There is an incredible amount of imagination evident; for instance, an ambulatory post and downspout become two posts with a leader between having an elaborate metal attachment to each post at top and bottom, and separate concrete bases.

The detailing is careful, the execution excellent, the result handsome and interesting, but it is symptomatic of structure elaborated to become ornament. The most distressing example of this is in the sanctuary trusses. They are far more elaborate than necessary with offset members connecting plates that do no work



Gras-Ragnitz.

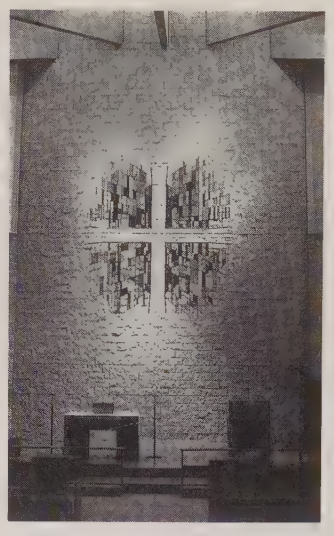
Interior, Gras-Ragnitz.

and that may not even come to the floor. They have been emphasized as a decorative element and stained red when they are already oppressive and distracting. Except for the excellent lighting from the bands of glass in the roof, I found this room discordant because of the pictures, the organ, the face-down hanging cross and, most of all, the insistent trusses.

With this criticism, I do not imply that I think Szyszkowitz and Kowalski are not remarkable. Their planning is masterful and much of their design excellent. My reaction is that they overload the design with inventiveness until it becomes like music played too loud for the equipment and becomes distorted instead of clear and vibrant. □

CORRECTION

In the last issue of *Faith & Form* (Winter 1992-93), page 29, we inadvertently omitted a credit for the 1992 IFRAA International Visual Art Honor Award created by William Saltzman of Minneapolis, Minn. **Gaytee Stained Glass Studios** of Minneapolis, Minn. was responsible for the fabrication and installation of the stained glass in the metal cross.



Stained glass suspended low relief sculpture, St. Mark Evangelical Lutheran Church, North Saint Paul, Minnesota.

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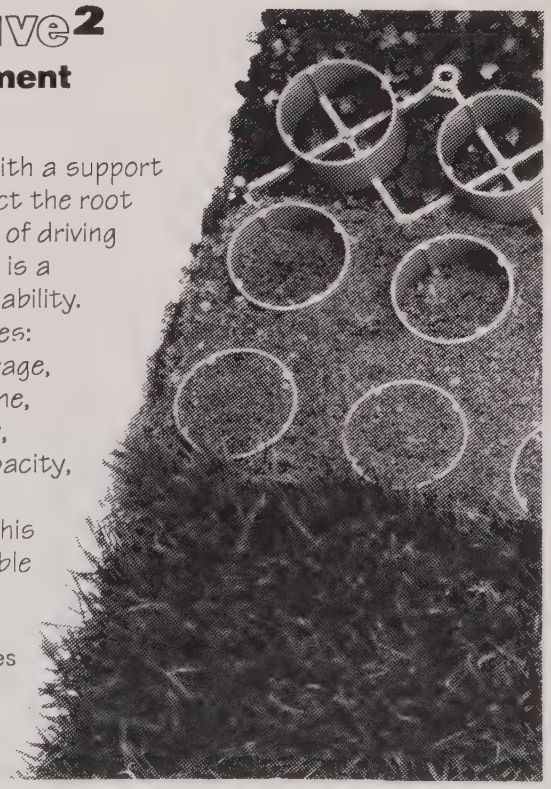


A CHURCH STRUGGLES TO LOOK LIKE ONE

By *Robert Campbell*
Architectural Critic, The Boston Globe

The church is ugly. So think the parishioners of Trinity Episcopal Church in Rockland, Massachusetts.

It doesn't look like a church, they say. It looks more like a dentists' clinic. Or a warehouse.

So they've hired an architect to dress it up in period costume. A new steeple, with a cross on top. New white clapboard siding—well, not real clapboard, aluminum or vinyl is more practical. Traditional windows, with lots of little panes of glass—straight out of a building supply catalog.

Something fascinating is going on in Rockland. Trinity's leaders have made a perfectly reasonable judgment that they hate their church building. But they're planning a new one that promises to be at least as bad.

This is a story of clashing taste cultures. It's also a story of two architects whom Fate seems to have placed on a collision course from the beginning.

The original church was built in 1967 by an architect named Joseph Schiffer. It belongs to what you might call the Matched Luggage school of modern architecture, typical of the era. It's a cluster of boxes of different sizes, surfaced in leather-colored Western red cedar, that seems to be waiting by the side of the road for the next Greyhound bus. Few would question that it lacks the traditional symbols of a church.

The new church, if it's ever built, is being designed by another architect named Otis Hathon. It will be very different. It conceals the original within a squat and characterless example of what the parishioners fondly refer to as "traditional New England Church architecture." A short steeple sits so heavily on a set of arched Palladian windows that they look literally squashed. Everywhere you look, proportions are as awkward as those of a glue-together cardboard model, the kind you'd pay $5 for at an Olde New England Gift Shoppe.

Architect Otis Hathon's rendering of how Trinity Episcopal Church in Rockland, Mass., will look after completion of its master plan.

Talking to the people at Trinity, you get a sense of something going on beneath the surface. Some kind of Revenge of the Nerds. You feel you're being told a legend. It's a legend about good old-fashioned smalltown family values, and how they're finally triumphing over snotty elitist architects from the big city.

You get a hint of that tone from Rev. Stephen Fregeau, a former Rockland banker who became an Episcopal priest and who now heads a thriving, growing congregation at Trinity.

You get it, too, from a church news release, written by Robert Wood, co-chairman of the building committee. Wood writes of Schiffer as "an architect known for his lectures at leading architecture schools," and continues:

"It was uncouth, architect Joseph Schiffer assured the congregation, to want a church that 'looked like a church.' 'Purity of form' was the right goal for the modern age. 'We were made to feel like idiots for questioning him,' recalls one parishioner."

Schiffer, who is 62, semi-retired and living on Cape Cod, denies he ever said any of those things. Confronted with the denial, Wood checked his source and admitted no one ever actually used the term "purity of form."

The truth is more interesting. The phrase derives not from life but from lit-

ROBERT CAMPBELL's *article originally appeared in* The Boston Globe *on September 8, 1992 and is reprinted with permission. He is widely read in New England and popular nationally as a speaker, jurist, and panelist*

erature. "Most of what I know about architecture," admits Wood, "is in *From Bauhaus to Our House* by Tom Wolfe."

Wolfe's book, a best seller in 1981, is an all-out attack on modern architecture. An excerpt from it stands at the head of Wood's press release: "Has there ever been another place on earth where so many people...paid for and put up with so much architecture that they detested?" Later in the same document, Wood quotes himself but is actually paraphrasing Wolfe: "Modernist architecture grew out of socialist dreams and the idea that everything 'bourgeois' was obsolete."

In other words, we're dealing with more than architecture here in Rockland. We're chin-deep in social politics. Clinton and Bush, take note: Architecture matters. Every building, whatever else it may be, is a statement about values. Quoting Wood again, on the new design: "This design says that this church believes in God."

We can all admit that modernism had its problems. Often it broke much too sharply with the past, creating buildings, like Trinity, that felt unfamiliar and alienating to most people. For a public art like architecture, that kind of avant-gardism is questionable

But modernism also had its strengths. One of them was logic. Trinity stands on a site surrounded largely by backs of buildings and by asphalt parking lots. There's nothing you'd want to see out the window during a religious service. Schiffer noticed that fact, and he responded to it. He created a superb interior space without windows. It is indirectly lit from above—from heaven, it almost seems—by means of two tall towers. Sunlight enters the towers at the top, picks up a warmer tone as it bounces downward off cedar surfaces, then enters the sanctuary as a golden encompassing glow. Even Trinity's critics love the interior.

All that magic simply disappears in the redesign. Low windows—the sills are 3 foot 6—will ensure that nobody fails to see the parking lots. No longer will golden light drift downward from the towers. One tower will be converted into a steeple and the other will be blocked off with a sloping ceiling. The interior promises to be as bright and banal as a mall.

Besides the story of two designs, Trinity is the story of two architects. The lives of Schiffer and Hathon are so neatly symmetrical it's eerie.

Back in 1956, a young Joseph Schiffer

The original Trinity Episcopal Church by architect Joseph Schiffer.

graduated from the Boston Architectural Center. He was a star student. He won the school's most coveted prize, the Ames Traveling Fellowship. In 1977—just 21 years later, exactly a generation—Otis Hathon graduated from the same school. He, too was a star. He, too, won the Ames.

Both architects became known for churches—Schiffer for Mt. Calvary Lutheran of 1963 in Acton, among others, and Hathon for Zion Foursquare Gospel in Rockland, among others. The two architects have never met and, until recently, neither had heard of the other. Yet Schiffer worked, long ago, for Hathon's father, William, also an architect.

Today these two good architects of different generations are locked in the Oedipal grip of the Greek tragedy. Young Hathon, who describes himself as "a traditionalist architect," has set out to murder the work of old Schiffer. The abstract, cubist style of one era, which surely was too stern, is to be sacrificed to the evocative, memory-jingling manner of another, which surely is too easy.

Admittedly, Trinity has its problems. Its roof leaks and its walls are deteriorating—in part for lack of maintenance. Its towers are expensive to heat, although if you banished all tall impractical spaces, there'd be few good churches left in the Western world. Trinity needs to expand and adapt to changes in use, and it needs, obviously, to find some architectural way to say, loud and clear, "Church Here!"

But those are problems that can be solved without trashing a memorable interior space. The parishioners of Trinity don't really have to ask their new architect to trade an alienating modernist exterior for a bad plastic copy of something more traditional.

The parishioners, instead, should take a deep breath, back off and ask themselves whether they can't do a whole lot better. Having blown it once in 1967, they're about to blow it again in 1992.

* * *

(*Editor's note*: The following two letters appeared in *The Boston Globe* in response to Robert Campbell's article. Your letters of response are now invited for *Faith & Form*.)

A Church Judged by Its Exterior

Robert Campbell's column on the Trinity Episcopal Church in Rockland is a sad commentary on present architectural attitudes.

The church is not ugly, as he so subjectively labels it, and it does not belong to the matched luggage school of modern architecture. Do I smell tabloid journalism here?

While it may lack traditional church symbolism, the church gives dignity to an area sadly lacking in any quality whatsoever, and as he points out, the interior is a symphony of space, light and color. Didn't Frank Lloyd Wright say "the interior space is the reality of the building?"

Joseph J. Schiffer is an architect of exceptional talent who has produced many remarkable modern buildings in the Boston area of which he can be proud. That one of his works has been singled out to be bastardized because it is out of fashion is tragic.

The application of steeples, clapboards and crosses will not make a greater house of worship and will only reflect on the lack of values in this shallow culture at the end of this century.

I guess if people want to worship in garbage there is not much we can do about it. Sorry about that, Joe.

Richard E. Palmer, architect
Brookline

Church Architecture, Form and Function

It seems unfair that Robert Campbell had to pick on a small struggling church to fuel some controversy. We, the members of Trinity Church in Rockland, are responsible for its upkeep.

Having already redone the roof once, we think a sloping roof that lasts 30 or more years is more practical than a flat

(*continued on page* 37)

A STAVE CHURCH IN THE U.S.

Project
St. Mark's Episcopal Church
Islip, New York
Reverend Iermone J. Nedelka

Built: 1880
Original architect: Richard Morris Hunt
Devastated by fire: 1989
Restoration architect: Helpern Architects, New York, NY

In addition to addressing the physical damage to this classic Norwegian stave church, we wanted to establish a balance between the contemporary and anticipated needs of the parish and the parishioners' profound attachment to their church.

Founded in 1880 with a gift from William K. Vanderbilt as his family church, the original St. Mark's was a small building. By the time fire struck in 1989, its capacity had more than doubled, and other gifts and modifications—notably a 1920 belfry and Tiffany glass windows—had transformed its appearance, not always fortuitously

Following an exhaustive feasibility study—which assessed the fire damage to both the structure and the detailing and provided estimated costs for repairs—the architect presented to the church vestry several options for renewal. Under the resulting program, the architect restored or faithfully recreated the architectural details—including elaborately carved wood—and other elements consonant with Hunt's intentions.

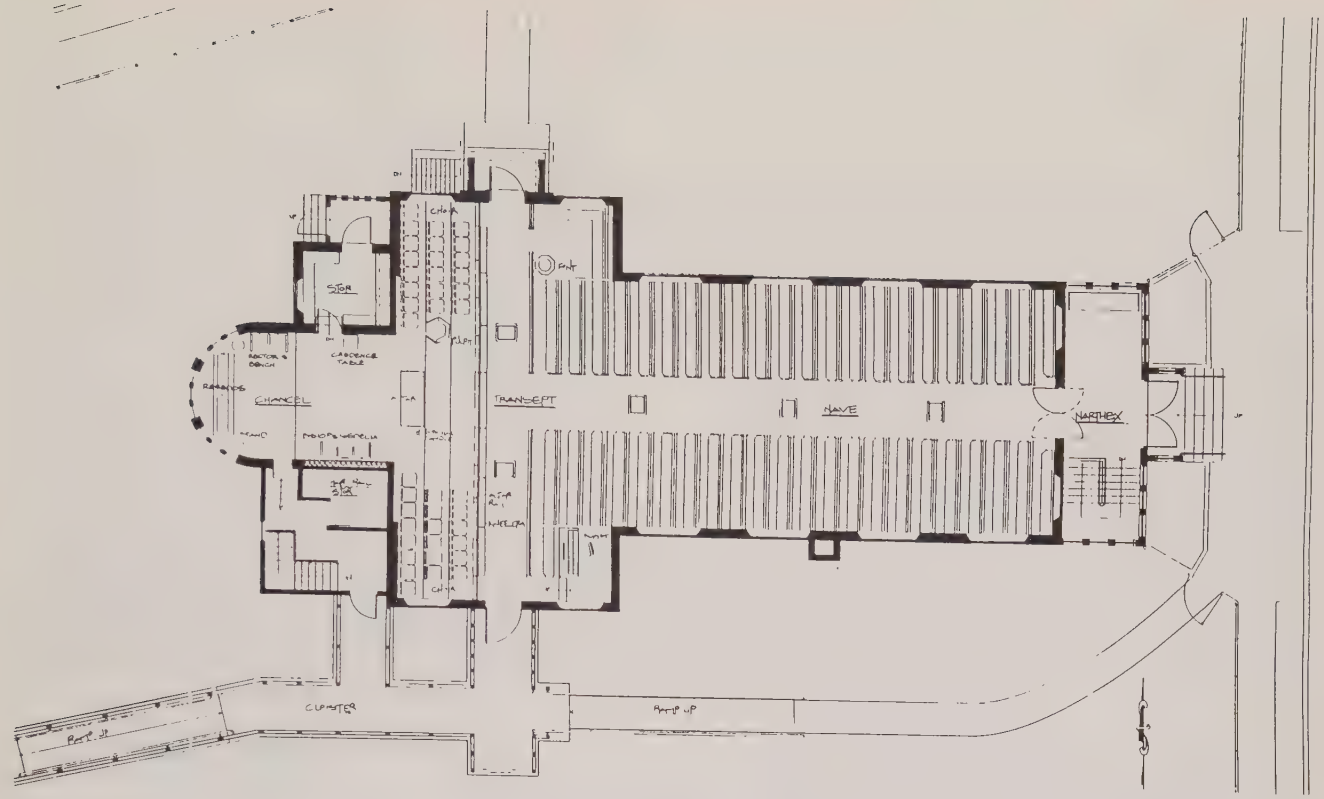
Fire-retardant wood shingles, for example, were used to replicate the originals, which had been replaced with asphalt shingling. On the other hand, an enclosed narthex (the church's entrance porch) plainly served the congregation better than the original open design. Here, the architect turned to an early sketch of Hunt's, which articulated the Norwegian stave design carried out on the exterior, and based the redesign of the enclosed narthex on Hunt's principles

In recreating the interior, the architect was drawn to an examination of the relationship between architecture and the liturgy and spirit of the Episcopal faith. Among the more sensitive issues was the placement of the altar and configuration of the altar platform, which had, over time, been moved so as to create the appearance of a barrier between congregation and celebrant. In the redesign, the platform is stepped, making for a gradual transition from nave to sanctuary.

Other changes and additions, such as the baptismal font—at odds with the aesthetics of the building—and the bel-

North facade, with belfry, added as a memorial gift in 1929, over the transept. New fire-retardant wood shingles replicate the originals and replace asphalt shingling destroyed by fire.

Interior, with redesigned altar platform and new lighting pendants designed to accord with Hunt's original unified vision.



Main floor plan.

Newly designed enclosed narthex, based on Norwegian stave design principals articulated in an early sketch by Hunt.

fry, which interrupts the north transcept, were too important to the parishioners' collective memory to be dismissed lightly. Here, the architect chose to create a "memorial corner," which encompasses the font, belfry, and original Vanderbilt pew, bridging the obligations of appearance, practicality and faith. □

A CHURCH STRUGGLES TO LOOK LIKE ONE

(*continued from page* 35)

one, which bows under the weight of accumulated rain and snow and which is better suited to the desert. The redwood siding, which was supposed to have been maintenance-free, is splitting away from the building in spite of several coats of finishing stain over the years.

Ultimately a building serves those who use it. Traditional church architecture evolved from the practical economies necessary to survive when resources and energies were scarce. Our church, built in an era of cheap energy and limitless economic horizons, reflects values too expensive for us to maintain. A building must be sited with consideration to climate and weather.

Indeed much of the shallowness of 20th-century culture springs from an arrogance that presumes esthetic considerations should outweigh the practical. We are not a corporation. We are not rich. We cannot afford to maintain a flat roof and peeling and splitting siding. Everyone in town approves of the change.

Thomas O'Neil, Rockland □

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Books

SPIRITUAL SPACE: THE RELIGIOUS ARCHITECTURE OF PIETRO BELLUSCHI. Meredith L. Clausen. 280 pages. 234 illus. University of Washington Press, Seattle and London, 1992. $50 hard cover.

By C. Edward Ware, FAIA

Church of the Redeemer, Baltimore, Md. (1958) (*above and below*).

Photos by Joseph Molitor

Thirty years ago, in the basement of a red brick Georgian church building, I sat across the table from Alan Deale, Unitarian minister, and members of a newly formed building committee. The occasion was an interview to select an architect for their new church in Rockland, Illinois. After responding to several questions from a prepared list, someone asked if I would be willing to associate with another architect on the design of their new facilities. I immediately replied that I would not wish to associate with a so-called "denominational architect," but would welcome the opportunity to associate with a nationally known church architect, such as Pietro Belluschi. Those at the table looked at one another in surprise. Someone then tossed a letter across the table to me. The letter was signed, "Pietro Belluschi." It was a letter of regret, stating that because of a heavy schedule he could not consider their project at that time. Discussion at the table quickly focused on whether he might reconsider, based on a possible association with a local architect such as myself.

Armed with an excellent statement of the program needs for the new church, pictures of an exciting site and illustrations of my then current church projects, the minister and I secured an interview with Mr. Belluschi. We were off to Boston where he was serving as Dean of the School of Architecture at Massachusetts Institute of Technology. Later, after a visit to the site by Mr. Belluschi and a meeting with the church committee, he agreed to accept the challenge of designing a Unitarian Church that had a spiritual quality but didn't resemble a traditional church building. Thus began a valued and exciting three-year association with Pietro Belluschi at a time when he was involved with several significant churches throughout the country.

Spiritual Space: The Religious Architecture of Pietro Belluschi is a reminder of why the name that came first to my mind, and the one that was foremost in the minds of the committee that night at the table, was Pietro Belluschi. The author has long been a student of Architect Belluschi. In this volume, she captures his deep convictions regarding the role of architecture in providing an environment for worship. Also, she has mirrored his responses to the changing role of the Church during his 60 years of church design.

The author begins the introduction with the following:

"In the design of a church, Pietro Belluschi sought the meaning of the building rather than a compelling external form. Pursuing timeless rather than ephemeral values, he looked for the essence of the type rather than an innovative form whose interest would fade. His goal was to create an architecture appropriate to the modern age

without destroying the symbols that had given meaning to the notion of "church" in the past.

"Belluschi brought to sacred design his basic architectural tenets: rational structure, appropriate scale, harmonious proportions, fine materials and craftsmanship, subdued but dramatic light, and most of all, eloquent, moving space. Belluschi strove to meet his congregation's unarticulated emotional want as well as its purely practical demands. His ability to empathize, to sense what the congregation sought—whatever its denomination and particular liturgical requirements—gave him a profound understanding of its most fundamental needs."

Meredith Clausen continues by noting Mr. Belluschi's background, and moves into a discussion of 50 of his church and synagogue designs, spanning the period from 1936 to 1989. Included are significant churches by other architects during this period and how they relate to the work by Belluschi.

Next, the author presents 11 early churches in the Pacific Northwest, demonstrating his development of a regional style. The text is generously accompanied by beautiful color plates, black and white photographs, and plans which illustrate Belluschi's creative use of wood, space and light. Included is the outstanding First Presbyterian Church in Cottage Grove, Oregon, as well as several Lutheran churches in the area.

Twenty-four churches designed by Belluschi between 1955-1971, while he was Dean at M.I.T., are featured in the next section. These were located on the East Coast, in the Midwest and on the West Coast. Of these, the most widely known are The Redeemer Lutheran Church in Baltimore, Maryland, the Portsmouth Abbey Church in Portsmouth, Rhode Island, and St. Mary Cathedral in San Francisco.

After retiring from M.I.T., Mr. Belluschi returned to the Pacific Northwest. During this period, extending into his 90th year, he designed eight churches which comprise the third section of the volume. Some are grand, such as the Chapel at the University of Portland; many are small, designed so that members of the congregation could assist in their construction.

Finally, author Clausen includes selected essays and speeches by Belluschi. His philosophy of religious architecture and the changes in worship and fellowship which have occurred in churches and synagogues in the past 60 years are evident throughout the book. However, this final section in his own words provides a deeper insight into his beliefs.

Clergy, architects, those involved in church art, and those contemplating new churches or synagogues will find this handsome volume a real stimulus.

* * *

O'NEIL FORD, ARCHITECT. Mary Carolyn Hollers George. Texas A and M University Press Drawer C, College Station, TX 77843-4354, (409) 845-1436. $60.

I was first aware of the influence of O'Neil Ford when I attended an IFRAA conference in San Antonio. It is in this city that one can almost follow his career, since there are so many buildings, including churches, that he designed. This book, however, made me aware of him as a human personality as well as an architect, and I keep wishing I could have known this complex and interesting man. I can understand why the Federal Council on the Arts called him a national treasure.

Born in Denton, Texas, he lost his father when he was 12 and was raised by his mother who fortunately understood his interest in the arts. But there was little money available and so he studied architecture through an international correspondence school. Because of this lack of academic training, he was pleased years later when Hugh Stubbins, who wrote the Foreword to this book, asked him to teach a course at the Harvard Design School.

Ford was first and foremost a regional architect whose work could be recognized by its indigenous Southwestern style. He respected always the nature of materials, the unity of external and internal space, the innovative in building technique (he experimented often with lift slab concrete), and integrated handcrafted, applied arts into his work. His mother and siblings and artist friends would often all work on his projects.

He was initially an apprentice to Dave Williams, a well known Texas architect; then established a practice of his own which had its ups and downs but which designed 70 buildings on Trinity College campus; helped create Pine Mountain Community in Georgia for the New Deal; worked on LaVillita and Hemis Fair in San Antonio, taught at the University of Virginia, etc., etc.

He believed in the importance of artists and could communicate with them. But his personality was strong and he missed opportunities because he refused to compromise and often to cooperate. He was sometimes called the happy irritant, but his friends were many in spite of this and as he became an elder statesman he was paid many honors.

He was quoted as saying that he felt self-conscious designing churches because the precedent in Finland, Sweden and Italy was so strong and so good, but that most churches here are trivial and arty.

The author, an Associate Professor of Art History at San Antonio College, traces his life and work and having had access to his diaries makes his relationships come alive. It is an extremely readable book and has an index, bibliography and list of interviews

There is a complete list of chronological projects and of the 271 architects who were associated with his firm over the years. Names of special interest were IFRAA's Jane and Duane Landry and Clovis Heimsath.

—*Betty H. Meyer*
Faith & Form Editor

* * *

ENVISIONING INFORMATION. Edward R. Tufte, Graphics Press, P.O. Box 430, Cheshire, CT 06410. $48.

The research that has gone into this book staggers the imagination. Did you know that the design of statistical graphics is universal and not tied to any one particular language? That over 900 billion images are printed world over each year? The author's first volume, *The Visual Display of Quantitative Information*, began this appreciation of practicalities in the production of statistical graphics which he sees as instruments for reasoning about quantitative information. Edward Tufte is a professor at Yale in the field of political science and is the founder of Graphics Press.

While this field is a specialized one, every thinking individual ought to be interested in how to represent the rich visual world of experience and measurement on the printed page. With more than 400 illustrations, the book *provides practical advice about how to explain complex material by visual means*. The graphical integrity and sophistication of today are discussed under chapter titles: Escaping Flatland; Micro-Macro Readings; Layering and Separation; Small Multiples; Color and Infor-

mation; Narratives of Space and Time; and Epilogue.

The most important insight to me is that graphics work at the intersection of image, word, number and art, and therefore are important to focused communication in the twentieth century.

—*Betty H. Meyer*

* * *

WOMEN IN ARCHITECTURE: A Contemporary Perspective. Clare Lorenz Rizzoli. International Publications, Inc., 300 Park Ave. So., New York, NY 10010. (212) 387-3400. $29.95 paperback.

This is a book that celebrates the work of contemporary women architects in 20 countries; a dozen of the 48 covered are from the U.S.A. Each has either led a design team, been an equal partner or a sole practitioner. Each is highly regarded in her own country and merits inclusion in this volume. A biography of each, with a photograph, is included along with a full statement of what she may want to say about her design philosophy and her work. There is a world reading list and references, with many photographs of work, some in color. The author is an architect who lives and works in London.

I looked in vain for a religious building until I turned to page 75 and recognized the interior of a church in Graz-Ragnitz, Austria, which the IFRAA tour group visited and which won the Austrian Architects Association Award. Karla Kowalski practices with her husband, Michael Szyszkowitz, and their work has been said to explode from the ground bursting with energy and vitality. You will recognize many of the U.S. women included, but one realizes that we are not yet at the point where many women are commissioned to design religious buildings of any faith. —B.H.M.

* * *

GOTHIC CATHEDRAL. Christopher Wilson. Thames and Hudson, 500 Fifth Ave., New York, NY 10110. Paperback $24.95.

If you are devoted to a study of the Gothic Cathedral of the Middle Ages you should know this book by Christopher Wilson of University College in London. He focuses on the interaction between design and the requirements of the patron, following the architects' creative processes and reconstructing the problems and opportunities that faced them. With 221 illustrations.

* * *

GOTHIC HIGH. Meditations on the Construction of Gothic Cathedrals. Goldian Vanderbroeck. Lindisfarne Press, RR 4, Box 94 A1, Hudson, NY 12534, (518) 851-9155. Paperback $14.95.

Gothic High is an unusual book in conception and presentation, and really should serve as a companion volume to the *Gothic Cathedral*. Each page centers a matching image with a sonnet meditation that carries one through the building process. If you have a friend who is a poet or an architect, or one who just enjoys both, this would be a perfect gift for any occasion. —B.H.M.

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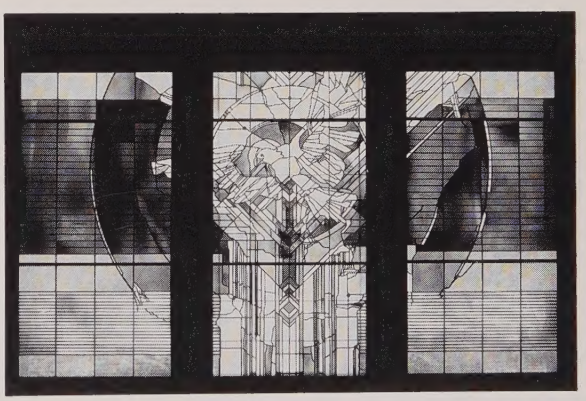

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Calendar of Events

August 18-19	**IFRAA Executive Committee Meeting** IFRAA National Office, Washington, D.C. *Contact*: Dr. Albert Fisher, (919) 489-3359
August 22-25	**FORM/REFORM—The National Conference on Environment and Art for Catholic Worship** Danvers, MA *Contact*: Conference Services by Loretta Reif, (815) 399-2140 or Barbara A. Comer, Chairperson, (603) 659-3100
October 8-9	**IFRAA Board of Directors Meeting & Seminar** Minneapolis, MN *Contact*: Dr. Albert Fisher, (919) 489-3359
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January	**IFRAA Executive Committee Meeting** IFRAA National Office, Washington, D.C.
May 13-16	**IFRAA Participation at AIA National Conference and Board of Directors Meeting** Los Angeles, CA *Contact*: Dr. Albert Fisher, (919) 489-3359
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